Kine Weekly

IT'S GOING TO BE A LION-SIZED SEASON!

. . . Because these are current and coming from MGM:

"PLEASE DON'T EAT THE DAISIES"

"THE DAY THEY ROBBED THE BANK OF ENGLAND"

"THE LAST VOYAGE"

"ALL THE FINE YOUNG CANNIBALS"

"HOME FROM THE HILL"

"THE SUBTERRANEANS"

"THE ADVENTURES OF HUCKLEBERRY FINN"

"RICH, YOUNG AND DEADLY"

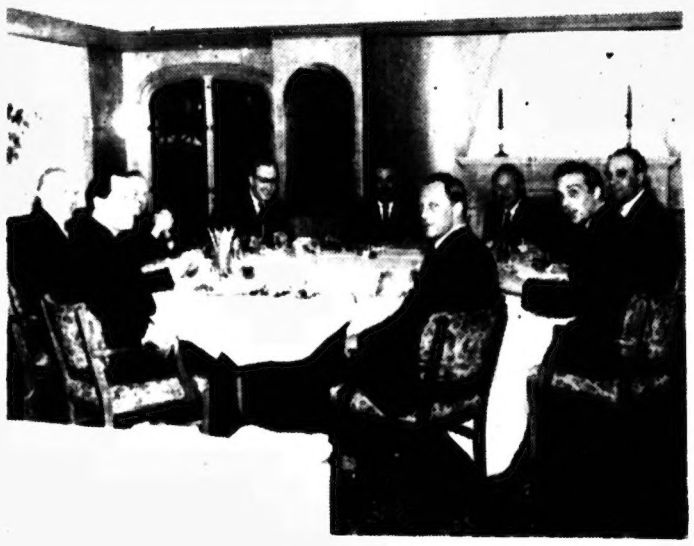
"THE GAZEBO"

AND — THE INCOMPARABLE "GIGI"

UNPRECEDENTED EXPLOITATION CAMPAIGN TO LAUNCH WARNER-PATHE'S "HERCULES UNCHAINED"

Above (from left to right): Percy Livingstone (Warner - Pathe's general sales manager), Joe Levine, Lou Lewis (Warner - Pathe's managing director)

Above (from left to right): Vic Comer (AEC), Joe Levine and Dick Chuter (Essoldo)



Below: C. J. Latta (left) and D. J. Goodlatte with Joe Levine

Below: Leonard Samson (Warner-Pathe's director of publicity) (left) and A.B.P.C. publicity controller David Jones (right) with their publicity and exploitation teams discuss "Hercules Unchained" with Joe Levine (back to camera)

Above: Discussing "Hercules Unchained" at a special luncheon are (from left to right): Victor Chapman (Granada Theatres), Lou Lewis, Vic Comer, George Pinches (CMA), Joe Levine, Dick Chuter, Percy Livingstone, Peter King (Shipman and King) and Arnold Barber (Warner-Pathe's assistant sales manager)

AMBOO
TED NUTS
The
rld's Best!

Kine Weekly

LARGEST NET SALE : OVER 4,700 COPIES WEEKLY

Certified by the Audit Bureau of Circulation

No. 2,744 Thursday, May 5, 1960 Vol. 516

Everyone loves
Lyons Maid

News highlights . . .

Lord Morrison president of BBFC

LORD MORRISON of Lambeth will become president of the British Board of Film Censors from June 1. He succeeds Sir Sidney Harris who has tendered his resignation.

Lord Morrison agreed to accept the appointment when he met officers of the trade associations. The trade associations expressed appreciation of Sir Sidney's services since he was appointed in 1947.

FIDO bids for another 77

FIDO is now negotiating for covenants relating to a further 77 features belonging to a number of different independent producers. This was revealed in the official statement by FIDO confirming the acquisition of covenants for 76 features handled by British Lion.

This statement said that FIDO, in its first 18 months of operation, has now prevented a total of 297 British pictures from being shown on television.

The British Lion deal involves a cost of more than £400,000 spread over a number of years, and covers many of the most successful films made in recent years.

The films include: "An Ideal Husband," "Captain's Paradise," "The Courtneys of Curzon Street," "Happiest Days of Your Life," "Hobson's Choice," "Mine Own Executioner," "Outcast of the Islands," "State Secret," "Spring in Park Lane," "Winslow Boy," "Belles of St Trinian's," "Constant Husband," "Fallen Idol," "Heart of the Matter," "Maytime in Mayfair," "Odette," "Seven Days to Noon," "Sound Barrier," "The Third Man," "The Wooden Horse."

Though the covenants guarantee that none of the films can be shown on UK television, they are still available for cinema screening.

Big tax cut in Eire

ENTERTAINMENTS TAX on cinema admissions in Eire has been abolished in towns of under 2,000 population. Last week's Budget also provides for all other cinemas to get a rebate of 20 per cent. of the tax paid each week (starting this week), plus the balance of the duty, or £10 whichever is the smaller amount.

The Theatre and Cinema Association (Ireland) had asked the Minister for Finance (Dr James Ryan) for total abolition of the duty. A spokesman for the Association, commenting on the concession, said that while it was appreciated by the trade it was feared that it would be insufficient to enable many cinemas to operate economically in competition with TV.

The relief, he added, was certainly not sufficient to enable any reduction to be made in admission prices. The concession would be applied to undertaking essential maintenance work, which in a number of cinemas had been postponed for lack of revenue.

Vantage undertaking to court

VANTAGE FILMS gave an undertaking until May 10 to Mr. Justice Danckwerts in the Chancery Court on Tuesday not to exhibit or export its film of the life of Oscar Wilde except as necessary for its completion or for the purposes of a legal action.

The action, alleging that the Vantage film is an infringement of copyright, has been begun against Warwick Film Productions which is making the film called "The Trials of Oscar Wilde."

Before the court was a motion by Warwick Productions for an interim injunction restraining Vantage Films from infringement of copyright.

FFU INQUIRY: FIRST REPORT THIS AUTUMN?

HAROLD WILSON will start his promised inquiry, on behalf of the FFU, into the workings and finances of the film industry, during the early summer, and his initial proposals may be published in the autumn.

The inquiry was discussed yesterday, Wednesday, at the BFPA's monthly executive meeting, when members considered if they should make a submission.

Several reasons, writes Hugh Pilcher, KINE Parliamentary correspondent, have combined to prevent Mr. Wilson from making an earlier start.

"But I have begun to collect information," Mr. Wilson said. He pointed out that his interest in the film industry stems back to his presidency of the Board of Trade.

Mr. Wilson insisted that it is too early yet to say anything for publication about the prospects for his inquiry, but he is likely to start by meeting heads of the unions concerned.

Main misgiving in the minds of those who hope for constructive results from the inquiry is that not all film producers will co-operate fully. In spite of this fear, the future of the production levy, quota, censorship, and Sunday opening levy is bound to be influenced by a report from such a well-informed and influential quarter.

Mr. Wilson's first proposals may, perhaps, be expected some time in the Autumn: and Parliamentary opinion is that it would be unwise for any section of the industry to seek either to boycott the inquiry or to ignore its findings.

Cut in number of unions suggested

A CASE for reducing the number of unions serving the film industry from 10 to three is to be presented at the NATKE national delegate conference which opens in Brighton on May 17.

A motion tabled by the National Executive states that while recognising the practical difficulties involved in such a move it believes a greater unity of purpose and operation will be achieved.

It recommends that discussions be opened with the Federation of Theatre Unions, the Federation of Film Unions and other bodies concerned to explore the possibility of forming one union for actors, one union for musicians, composers and writers, and one union for all other personnel in the industry.

A further National Executive motion expresses concern at the number of lower paid workers in the industry and condemns "those employers who without adequate reason perpetuate this

continued on page 22

...int

...NPOST TO ...OOD SENSE

...to time we receive reports that ...ities, following representations by ...e reduced the Sunday Opening

...ng gives more satisfaction than ... local authority has been enough to scrap the levy

the case when Worthing set a ... local authorities throughout the ... this week, we have received the ...reham in Norfolk has acted with ...nation and with a sensible of the industry's difficulties.

...is the result of the persistence ...illar, joint managing director of ... (East Anglia) group, who ...sentations year after year since ...uaded the magistrates progres... ...ce the payment from 15 per

...m extraordinary that, whereas ...ment has decided, belatedly the industry had reached the it could no longer pay enter..., local authorities still continue their prerogative with varying ...erity.

...dern society, where the people ...en wider opportunities and more entertainment and recreation, on Sundays, the law that ..., in such a discriminating way, ...ilege of entertaining people in ...unday, is as outmoded as the ... carriage.

...at the law which continues to ...y to be imposed is a highly ... issue in Parliament, but both ... and Dereham authorities that discretion can be exercised and enlightened manner.

...s the government bides its time ...alous law, the industry must ...ve in a difficult and sometimes ...paign; but we can now point to ... Dereham as examples to other some authorities.

...TOGRAPH WEEKLY

...C. Altria, Hon. FBKS

...Manager: Stanley C. Collins

...High Holborn, London, W.C.1. Telephone ...244

...6 Long Acre, London, W.C.2. Telephone ...468

...Catherine Street, London, W.C.2. Telephone ...4468

..., Southernwood, Rand, London. Cables: ...ondon

...Ideal Kinema, published monthly; Kine. ...ew and Kine. Sales and Catering Review, ...ued six times a year

...ED BY ODHAMS PRESS LTD.

Long Shots

ON TUESDAY a CEA delegation went to the Board of Trade to add footnotes to the association's memorandum on the production levy, in the light of abolition of cinema tax in the Budget.

Needless to say, the CEA does not accept the producers' view that the exhibitors' case has been torpedoed by the abolition of the tax, and, indeed, that they can afford to pay more.

The CEA delegation, I understand, was pointing out that producers, as well as exhibitors, would benefit from abolition. And although the association appreciated the fact that producers would probably continue to show a loss on production despite abolition, it was stated that an overall loss would still be shown on the exhibiting side of the business.

The CEA also took up again the question of raising the levy exemption figure. It feels strongly that exhibitors previously exempt from the levy should not be made liable for payments as a result of the tax concession. Otherwise they will be worse off than before.

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THE CEA is satisfied that the outcome of the first stage of the negotiations with the KRS over licence fees—the new term for film hire following the introduction of the new standard contract—is better than might have been anticipated.

The CEA takes the view that it is implicit in the terms of the recommendation, which is to be submitted for the approval of the respective councils, that the gain from tax abolition will be fairly shared on the basis of the average percentage that has been paid by exhibitors over the past 12 months.

As I mentioned last week, the KRS was expected to take a tough line with regard to those exhibitors who were obtaining special relief under the £20 tax rebate scheme.

In fact, the joint committee of the CEA and KRS were unable to reach agreement in the time available at last week's meeting and discussions were continued yesterday, Wednesday.

The CEA realised that it could not expect the continuation of the relief formula, which involved a considerable amount of work and expense, now that the tax has been abolished. But the association is putting up a fight for special consideration for those exhibitors who will be worse off as a result of the Budget decision, and it was hopeful that some simple formula could be found to assist exhibitors who would find themselves in difficulties.

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THE question of raising the exemption limit for the FIDO levy has yet to be decided.

At the next FIDO board meeting the CEA will again insist that exhibitors previously exempt from payments should not be liable because of tax abolition.

The CEA argues that the pre-Budget yield of the levy is adequate for the current needs of FIDO.

Until agreement is reached on this point, the CEA is continuing to advise its members to deduct a notional tax payment, on the scale that previously applied, before calculating t... ...ability for levy.

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THE CEA resumes discussions with ...ATKE on the union's claims for improved ... and conditions today, Thursday.

It was not known what proposals t... union would put forward.

But at the last meeting the CEA clearly established the principle that exhibito... who do not benefit from the Budget were ...ot in a position to meet higher costs by way of increased pay. And this, I understand, was accepted by the union.

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TWO articles by John Davis, deputy chairman and managing director of The Rank Organisation—one published last week and the other this week—are worth careful study.

Read separately and analysed together, they point to the future of the film industry, as seen from within the group, the measures adopted to secure for the organisation an economically sound and probably unassailable position in that future, and, furthermore, how the executive has quietly and painstakingly fashioned a pliable springboard for the launching of diverse schemes in the plan to extend operations not only in the wider field of entertainment and recreation, but also in the spheres of engineering, electronics, property development, and consumer goods.

In the first article, appearing in *The Financial Times*, Mr. Davis declares authoritatively, and with an air of absolute confidence, that tax abolition was the finest thing that could have happened to the industry which "will live or die according to its ability to compete fair and square with other attractions."

He adds: "The future is challenging ...nd exciting." The reasons? The process of rat... ...a-lisation which has produced the trend tow... ...ds making the cinema an entertainment centre ...re prospect of a greater public interest in ... ...e-screen television in colour which will ...g actuality to cinema audiences; and toll-tele... ...).

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OF toll-TV Mr. Davis states: "Tech... it is here. While no doubt there will be ... practical problems to iron out, it seems i... sible to believe that the laws of the market ... will not eventually prove supreme—only ... will it be known whether pay television in home has a part to play in our screen en... tainment of the future and if so what part."

He is personally convinced that it will play a big part in the years to come.

In this connection it is reported that the Television Advisory Committee will urge the government to make provision for a toll-TV channel.

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IN HIS review of the factors which have led to contraction in the industry, Mr. Davis mak... points that are familiar to the industry.

But, while acknowledging the effects of te... vision—"the compulsive grip on the home ter...ds

...the course of time"—and the even ...uence of improved standards of ... Davis is of the opinion that the ...American production, the result of ..., will prove to be the "most dam- ...e factor" in the decline of the ...

...e programming of so many cinemas ... become more difficult, Mr. Davis ...the number of cinemas must sooner ...educed to restore the economic ... despite signs of stabilisation and ...dence in Hollywood.

\+ + +

...NG to British production, Mr. Davis ...he upward trend in the quality and ...ppeal of British films has completely ...industry and Government action to ... But he warns against exhibitor pres- ...duce or eliminate the production ...oduction, he declares, would contract ... fund, and for this to happen at the ... decline in American output "would ...ective to exhibitors as to producers."

...he background of cause and effect ...stic assessment of future prospects, ... article appearing under the heading of "... Organisation Redeploys Resources" in *The Times Review of Industry*, published on Wednesday, deals in more detail with the problems faced by the group, the policy for rationalisation and diversification, the progress of the plan and the scope of its development in the future.

The record of progress and expansion is impressive. Much has been achieved, much is still to be done. But there can be no doubt that the group is now well poised for profitable development.

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MICK BALCON, laid low with a pneumonia virus, is now feeling much better. But, on the advice of his doctor, he has been compelled to take a month off from business activity and will be staying at his country home in Sussex during May.

Mick's indisposition has come at an unfortunate time, for both Bryanston and his own production company are very active in film-making this month.

During Mick's absence from his office, Max Setton will take care of the business affairs of Bryanston and Hal Mason will be dealing with the business side of Michael Balcon Productions.

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...encouraging news than for some years ... be reported at the annual meeting ...itish Kinematograph Society at the ... Hotel, London, on May 21.

...he past year there has been an in- ...embership and, more importantly, an ...members' interest in the society activ- ... is reflected in the keen competition ...r places on the council.

...al meeting, in accordance with custom ...eded by the luncheon that is always ...n for the presentation of honorary ...

... tickets cost a guinea and guests of ...e welcomed, but secretary, J. W. ...rding would like to know as soon ...how many covers will be needed.

\+ + +

...TALLY, by special arrangement with ...bers of the BKS are to have an ...of seeing the ABC version of remote ...ntrol, using the Philips FP20S equip- ...bed in the KINE. on March 31. ... demonstration is to be staged at the

A party of Dutch journalists was in London last week as guests of Lion International, to view latest British Lion product and to see new pictures in production at Shepperton. In the centre of the group are actress Irene Handl and Sidney Safir, European manager, Lion International

Queens, Bayswater, starting at 10.30 a.m. on Sunday, May 15.

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DOING two or more things at the same time is undoubtedly a speciality of John Paddy Carstairs, and everyone will congratulate him on his success in having two of his pictures accepted for this year's Royal Academy exhibition in the same week as an exhibition of his paintings opens in London.

He has also recently completed another novel —a thriller.

It should be mentioned, as well, that John Paddy has, incidentally, been directing Charlie Drake's first feature, "Sands of the Desert" at ABPC, Elstree!

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THE Kine. gets around—and speedily. Malcolm Billington, manager of Peliculas Rank of Bogota, the Colombian branch of JAROFD, writes to say that he was reading the April 7 edition of the Kine. on the afternoon of Friday, April 8.

This speedy delivery was achieved in spite of a change in the Box No. address which, apparently, had not reached our circulation department.

In expressing appreciation of this quick service, Malcolm Billington also pays tribute to the speed of the new BOAC Britannia service.

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THE Shaw circuit's European buyer, Nonee Sen, tells me that he will be at the Cannes Film Festival from April 29 onwards as personal representative of Run Run Shaw.

He will be interested in meeting distributors to discuss possible deals for two Run Run Shaw productions. The first is the Chinese Eastman Color feature "L'Ombre Enchanteresse," entered for the festival by the Government of the Republic of China (Taipei), and the other, "The Kingdom and the Beauty," in Eastman Color, the picture which won the Best Picture award at the Asian Film Festival of 1959.

And, of course, Mr. Sen would also like to meet producers or their agents to discuss buying product for the Shaw circuit of 120 cinemas in the Far East. He can be contacted at the Hotel Martinez or at the Chinese stand in the Palais des Festivals.

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IN THE Drive for business abroad it is a happy idea to foster good relationships with the overseas press. Lion International is by no means backwards in this kind of activity.

Last week the company entertained a party of Dutch film critics who were specially brought over to view the latest of the company's product and also to see new pictures in production at Shepperton.

The party included: Jan Spierdijk, representing the morning paper *De Telegraaf* and the evening paper *Het Nieuws van de Tag;* Wim Boswinkel of the *Algemeen Handelsblad;* Bob Bertina, film critic of *De Volkskrant*, the biggest Catholic newspaper in the country; Han Hoekstra, representing *Het Parool;* Tony Bosman, film critic of the *Algemeen Dagblad*, and Kees de Bruijn, who represents the *Haagsche Courant*, by far the most important newspaper of The Hague. Mr. de Bruijn also represents a chain of important provincial newspapers.

The visitors were impressed with "Two Way Stretch" and "The Angry Silence," and, although some of them were not at all sure about Peter Sellers' Goon short, "The Running, Jumping, and Standing Still Film," they were insistent upon seeing it for a second time.

During their visit the Dutch journalists went down to Shepperton to watch production on "The French Mistress."

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THE ABC film and television ball last week was an unqualified success. The members of the board were there in force to join the staffs of all sections of the ABPC organisation in a thoroughly enjoyable social get-together.

The programme included dancing to the music of three of Britain's foremost bands, a cabaret which would have cost a fortune to stage, a wonderful array of draw and spot prizes and personal appearances by top film and TV artists.

In addition to making the opportunity for people in the organisation to meet each other, the evening will also benefit the ABC benevolent fund.

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BILL MORDUE, Northern branch CEA secretary, gives me news of two important events dated for the Winter social season.

Cecil Wilmot, Northern branch chairman, has announced that the branch is to hold a dinner in honour of Lord Westwood at the Royal Station Hotel, Newcastle-on-Tyne, on Monday, November 14. Further details will be announced later.

The second event, announced by Bill Carr, chairman of the Northern branch CTBF Committee, is a film premiere to be held at the Odeon, Newcastle, on Wednesday, October 5.

The premiere will be followed by a dinner, and probably a dance, at the Royal Station Hotel. The Rank Organisation, I understand, is allowing the use of the Odeon for the premiere.

—The Stroller.

News of the Week

CEA and KRS agree on fair shares

THE POSITION of those exhibitors receiving special relief under the £20 tax rebate scheme before the abolition of the tax was considered again by the joint committee of the CEA and KRS yesterday, Wednesday.

The two sides were unable to agree on this question at last week's meeting of the committee.

But as far as general terms are concerned the committee agreed upon the application of the principle of fair sharing of the benefit from tax abolition.

The committee recommended the following for adoption by the councils of the CEA and KRS:

"Whilst once again confirming the general principle, finally established in the Salmon Report, that licence fees are a matter of individual negotiation between renter and exhibitor and agreeing that there is no specific formula applicable to all theatres, each side agrees to recommend its members not to seek an unfair proportion of the increased net receipts (if any) resulting from tax abolition.

Both exhibitors and renters shall be entitled to call for individual negotiation to settle new terms and any exhibitor or renter who feels that following such negotiations, or due to their being refused, the benefits of such increased net receipts are not being fairly shared, shall have the right of appeal to the Joint Committee. New terms when concluded shall, as previously stated, be retrospective to April 10.

In negotiating new terms arising out of increased receipts (if any) resulting from tax abolition and to ensure fair showing thereof, all relevant matters shall be taken into account and the Committee agrees that the aim of both renters and exhibitors should be that the overall percentage of licence fees payable in each case should be neither increased nor reduced to any substantial extent."

AIC deputation on levy exemption

A DEPUTATION from the AIC discussed with Customs and Excise officials on Friday the position of the statutory levy now that cinema tax has been abolished.

Said association secretary Aubrey Partner: "We are after a substantial increase in the exemption figure for statutory levy. Now that tax has been abolished the producer's share of profits has increased and there is the added fact that non-standard film presentations are now eligible for payment of the levy."

The AIC has also written to the KRS suggesting certain amendments to clauses in the standard contract. The KRS has replied that it will consider the suggestions at its next meeting.

NEW DISNEY-RANK AGREEMENT

THE AGREEMENT providing for the distribution of Walt Disney product by JAROFD has been renewed, states Ned Clarke, vice-president and foreign sales manager for Buena Vista Distribution Co., Inc.

A further group of Disney films will be handled by Rank in important overseas territories including Argentina, Brazil, Chile, Colombia, Cuba, Mexico, Panama and Central America, Trinidad, Venezuela, Pakistan, India, Burma, Thailand, Malaya, Singapore, Hong Kong, Germany, Austria; and Italy, where half of Disney's current output will be distributed by Rank.

Among the Disney features involved are "Toby Tyler," "Kidnapped," "Pollyanna," "Jungle Cat" and "Texas John Slaughter." The Rowland V. Lee production of "The Big Fisherman" was also included in the distribution agreement between the two organisations.

John Profumo to see 'Oscar Wilde'

JOHN PROFUMO, Minister of State for Foreign Affairs, will attend the world premiere of "Oscar Wilde," in aid of the Moroccan Earthquake Relief Fund, which takes place at the Carlton, Haymarket, on Sunday, May 22.

Sunday night has been chosen for the premiere so that members of the theatrical profession can attend from the various London stage shows in which the cast of the film are also appearing.

The picture, which is directed by Gregory Ratoff and produced by William Kirby, stars Robert Morley, Dennis Price as Robert Ross, and Alexander Knox as Sir Edward Clarke.

"Oscar Wilde," a Vantage Production, is being distributed throughout the world by 20th Century-Fox.

Variety's fourth golden disc luncheon

TOP British and American recording stars are to be feted at the Variety Club of Great Britain's fourth annual "Golden Disc" luncheon at the Dorchester Hotel, Park Lane, on May 11.

They are: Stanley Black, Russ Conway, Lonnie Donegan, Adam Faith, Connie Francis, Liberace, Mantovani, Joan Regan, Cliff Richa: Edmundo Ros and Victor Silvester.

The guests will be introduced by G. e Elrick. Monty M. Berman, Chief Barker, ll be in the chair.

Record likely at Ad. festival

PRELIMINARY indications show that the attendance at this year's International Advertising Film Festival—to be held in Venice from June 13 to June 17—will be a record one.

More than 300 delegates have already registered and for the first time since the festival began seven years ago America will be strongly represented.

One hundred American advertising executives will come over on a special tour sponsored by the Advertising Federation of America in association with the Theatre-Screen Advertising Bureau of Chicago.

CMA launches four more teenage shows

CMA has launched a new teenage show and will start three more during the next five weeks. And plans are already in hand to extend this new form of entertainment even further in view of the success of the nine shows already operating.

The new shows are for the Gaumont Wolverhampton (opened Saturday, April 30), Odeon Romford (Saturday, May 14), Gaumont Bradford (Saturday, May 21) and Gaumont Nottingham (Saturday, May 28).

Programmes will follow the established pattern—disc sessions, feature films, on-stage dancing and talent shows being the principal attractions.

Morecambe Corporation considers take-over

MORECAMBE CORPORATION is again considering taking over the Gaumont cinema and ballroom either on lease or by direct purchase.

The idea was previously turned down because of cost, but because the building is not profitable producing and the Royalty having been increased, the councillors are having second thoughts.

Movietone special

JACK RAMSDEN, production manager of British Movietonews, says that the coverage of the Royal Wedding will excel anything the company has attempted before.

With its domestic and overseas commitments in mind, Movietone will be recording the event from 37 different key camera positions, which is an all-time record.

Movietone will have copies of the reel ready for showing this Saturday (May 7).

Saturation release for 'Hercules Unchained'

ANGEMENTS for the saturation in Britain of "Hercules Unbacked by an unprecedented advertising campaign, have been between Joe Levine, president of erican Embassy Film Corporation, rner-Pathe.

the distribution agreement 80 will be made available. These will utilised for the first phase of the on release schedule — bookings to cinemas in seaside resorts on July

n days later 45 prints will be ed to the first leg of London release e remaining 35 will go to key s in the provinces.

sequent bookings are being arranged t 75 per cent. of the play-off time will be completed by the end of the fifth week.

The £60,000 advertising budget provides for an initial launching with seven full-page advertisements in national newspapers and magazines. A minimum of £15,000 has been set aside for commercial television advertising spots in the various regions, and £5,000 will be devoted to local press advertising.

The press and TV advertising campaign will be supported by a poster campaign to include spectacular 48 sheets on key sites, and personal appearances.

Mr. Levine is also promoting through Warner-Pathe a showmanship contest with prizes for ABC and independent cinema managers. The top awards will be a trip to America for two managers and their wives with all expenses paid by Embassy Films.

A tie-up is being arranged with the Hercules cycle company and it is proposed to run a nation-wide contest with 1,000 cycles as prizes.

CEA BRANCH REPORTS

Cold reception to financial report

NORTHERN.—Members of the Northern branch attending the April meeting received without enthusiasm a headquarters financial report suggesting that the deficit this year would be about £7,000 and, if nothing was done to remedy this, it would probably increase.

Tentative suggestions in the report for increasing the Association's revenue were received coldly, although most members present seemed ready to admit that subscriptions might have to go up.

Tom Massicks (Essoldo) was opposed to the notion that head office be given power to regrade cinemas and was resentful of the implication that a cut-and-dried scheme must be ready for presentation to the annual conference.

Economies

He was not at all satisfied that further economies were possible both at head office and branch level. "Brand funds total about £21,000," he said. "The money is not doing anything useful and I suggest that the branches with money in hand contribute one-third to cover the deficit this and give us time to consider how best to own expenses next year."

For cutting down expenses came readily enough. Favourite for the axe was the Film Research Council, said to be costing about £3,500 annually. No one present seemed to have any use for it.

Another favourite, was the amalgamation of small branches by amicable agreement if possible, by compulsion if there was any self-interested intransigence.

The meeting was in the mood to pass a resolution on those two points there and then; but Mr. R. C. Sidney-Wilmot (CMA) demurred. In view of the unavoidable absence of most of the delegates, including the National Treasurer Mr. Fry Hinge, he felt that it would be more proper to refer the proposals to the Executive Committee for detailed examination.

In the end, it was agreed to hold a special meeting on May 10 at which Committee reports might be considered and a decision taken.

CTBF.—The chairman reported that The Rank Organisation had granted the use of the Odeon, Newcastle, for a grand gala premiere on October 5 in aid of the CTBF. The sub-committees, he said, were already active and everything seemed to be in train for a really outstanding show and social occasion.

Production levy cut wanted

HANTS and E. DORSET.—A prompt reduction in the production levy was called for at the April meeting. Members agreed unanimously to a resolution in these terms after the branch chairman, Alderman G. Bravery, had pointed out that producers were getting more in film hire since the abolition of entertainments tax, and were also making increased profits in overseas markets.

E. J. Cox suggested that any producer applying for money from levy funds should in return give an undertaking that his films would not be released to television in any circumstances.

Agreement with NATKE.—Head-office will be asked to give details of any proposed new agreement with NATKE to be circulated to branches before any decision was reached. It was important, said the chairman, that members should have an opportunity of expressing their views at branch level.

Hooliganism.—After a report from branch secretary H. H. C. Mitchener on the successful introduction at Reading of a new by-law dealing with hooliganism, it was agreed to write to all local authorities in the branch area seeking the introduction of a similar by-law.

Vice-chairman, Donald Shave commented: "This Reading by-law is having the desired effect."

He added that action was already being taken at Salisbury where the Town Clerk was suggesting a by-law making it an offence for any person in a place of public entertainment to use threatening or abusive language, gesture or conduct to put any person in fear or to cause a breach of the peace.

This sort of by-law would give the police just the authority which they and the exhibitors wanted.

CTBF.—The branch discussed plans for holding a midnight charity performance at Bournemouth, possibly in July, in aid of the CTBF.

Cinematurians' quiz three-man panel on industry topics

THE Yorkshire and North Lincolnshire branch of the Society of Cinematurians held a quiz at its April luncheon. Mr. Hopton acted as questionmaster and on the panel were A. S. Hyde (for the exhibitors), Charlie Walton (for the renters) and Cecil Freeman (for the exhibitors).

Pentland Hick (Gaiety, Scarborough) asked: "What does the panel think of renters who send out coloured stills for black-and-white films, and vice-versa?"

A. S. Hyde complained of a lack of interest by renters in film publicity, particularly outside London. "Their general publicity is not good, and the sending out of coloured stills for black-and-white films and vice-versa is evidence of a lack of attention to detail in publicity matters."

C. F. Walton, in defence of the renters, said he could not agree. It was the exhibitors who showed a lack of interest in publicity.

"They don't take advantage of the publicity provided," said Mr. Walton.

Ivor Singer suggested that exhibitors should combine to appoint a PRO or publicity man to publicise films, but **R. C. Freeman** thought the CEA could not be expected to do that and certainly could not afford it.

Monty Simons asked the panel if they considered that FIDO had achieved its objectives and if they believed it was still serving a useful purpose.

R. C. Freeman said that if FIDO hadn't existed many more cinemas would have had to close down. It had defended exhibitors from the peril of too many films going on TV.

Mr. Hyde said FIDO had served its purpose to a point, but he was of the opinion that because of the FIDO regulations some very poor films were being shown on TV, and they were doing more harm than would have been caused had some of the really good film productions been allowed to go on TV.

If TV had been allowed 20 really good films a year, it would have been better for the cinema trade than the present system.

Charlie Walton said he thought FIDO had justified its existence and would continue to do so. By and large it had served a good purpose.

Mr. Phipps (Allied Artists) asked: "What does the panel think of the renters' recent decision to discontinue the holding of trade shows?"

Mr. Hyde, speaking as an exhibitor, said he thought it was important that exhibitors should see films before they booked them. "How can an exhibitor book a film when he hasn't seen it?"

He thought it was false economy on the part of the renters to discontinue showing films in the provinces, and he thought that films might well have continued to be shown in smaller theatres to bona-fide exhibitors and not, as had developed in recent years, to the public.

The big renting organisations could trade show films in their own theatres and the smaller renters surely could continue to hold trade shows at £10 or £15 a time.

R. C. Freeman said that perhaps the exhibitors had brought this renters' decision down on themselves, as often one only saw a few exhibitors present at trade shows, and the renters had resorted to a practise of "dressing the house" by handing out trade show tickets to people not directly connected with the business.

ORB TO DISTRIBUTE CHESSMAN FILM

ORB has taken over the distribution of "Justice and Caryl Chessman"—the documentary in which Quentin Reynolds presents the remarkable story of the convict's 12 years' fight to cheat the gas chamber.

World Markets

ACE wants an agency for post-'48 pictures

NEW YORK.—**The national committee of the American Congress of Exhibitors decided to establish an agency to negotiate for post-'48 pictures for re-release to theatres, at a meeting held in New York last week.**

Si Fabian. chairman. stated that efforts would be made to organise all exhibitors to insure the success of the venture which would guarantee enough playdates to encourage the companies to make deals for the films in question.

Plans also call for the pictures to receive national advertising campaigns in this latest move to keep the post-'48 libraries off TV. The acquisitions were to be financed by exhibitor contributions. it was said.

The committee also pledged the greatest support ever to the comprehensive anti-pay-TV programme of the Joint Committee Against Toll TV.

While no plan emerged to increase picture production. Mr. Fabian expressed confidence that such a plan would be developed by ACE.

The Producer-Distributor-Exhibitor Relations Committee of ACE reported that meetings with company presidents and general sales managers to discuss all trade practices including marketing methods. sales policies. terms. shortages of prints. clearances, runs, availabilities, advertising, etc.. should proceed as rapidly as possible to straighten out differences between exhibitors and distributors.

The opinion was voiced that since conciliation has not proved as successful as first hoped, it was thought that these meetings might result in some easement of local problems.

Mr. Fabian stated that, "despite the mirage of pay-TV millions, the economics of Hollywood require the theatre customer and the theatre revenue. We are willing to co-operate, but we're determined to have a voice in our future. We still believe in co-operation between the basic divisions of the industry."

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CONSOLIDATED earnings of 4.163,135 dollars for the year ended December 26. 1959, were reported by 20th Century-Fox which comes to 1.78 dollars per share on the 2,338,536 shares of common stock outstanding. Earnings for the previous year were 7.582.257 dollars or 3.30 dollars per share on 2.293.186 shares.

Gross income was 119.851,807 dollars last year compared with 124,998,120 dollars in 1958. The earning figure reflects a change in amortisation policy relating to the cost of productions of participants, it was said.

Previously, the company explained, these costs had been written off the receipts of film rentals as they came in throughout the world and when these were insufficient, special write-offs were provided from time to time.

The company estimated that earnings for the first 13 weeks of 1960 would be substantially better than the same period of 1959, when 41 cents per share was earned.

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PAUL N. LAZARUS, Jr., vice-president of Columbia Pictures, stated that the ability of a film distribution organisation to promote a number of major releases successfully and simultaneously has been proved conclusively by his company over the first three months of this year. Just how successfully this multi-pronged promotion was carried out is reflected in the fact that domestic billings for the quarter will exceed an estimated 11,000,000 dollars.

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UNITED ARTISTS has announced realignment of a number of personnel abroad as well as the appointment of Oscar Dancigers as supervisor of European production under Charles Smadja, company vice-president in charge of European production. John F. Finder has been named company manager in Germany having been most recently 20th Century-Fox manager in Venezuela. Another European change was the promotion of Ernst F. Goldschmidt from salesman to manager in Switzerland succeeding Hans J. Meier, resigned.—**Mel Konecoff.**

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Not-so-free trade disappoints Germany

BONN.—West German Government officials have expressed disappointment about French and Italian unwillingness to remove film trade restrictions and bring in new and more liberal import terms as introduced by the Bonn Government.

Bonn Government officials say that the recent OEEC film trade talks held in Paris were a failure because the West German delegation's attempts to make Paris and Rome delegations accept more liberal film trade standards failed.

The Paris OEEC talks resulted in a decision to develop new plans for liberal film trade policies before January 1, 1962. The new plans were to incorporate removal of national film subsidies and playing time quotas.

As yet, it is felt in Bonn, there is no hint that such plans will be completed before the proposed deadline.

The Bonn Government, in the meantime, has expressed its intention to go on with its own liberal film trade policy and remove restrictions wherever and whenever possible—the approval from Paris and Rome without

The result will be a complete beralised German film trade, *except for imp d export from and to Italy and France.*

Trade with these two countries w subject to special negotiations within the of the European Common Market Treaty.

The West German Government pl however, to keep a stand-by regulation to or film imports.

Film imports will be generally of all restrictions, but an individual licen r every picture is required. The licence will granted without any restrictions in times en the German domestic film market is in healthy situation.

This applies to the current year to the foreseeable future, according to We German Government officials.

Licensing of individual picture imp would be de-liberalised if and when the dome market situation gets out of control.

A quota of 30 British feature films planned to be kept pro forma.

The quota will, however, not be applied in day-to-day licensing of picture imports. Instead it is meant as a theoretical stand-by device for any future trade negotiations.

No restrictions whatsoever are in effect in West Germany for picture imports from Sweden, Switzerland, Argentina, Spain, Japan, Mexico, India, Austria. Picture imports from East Bloc countries are free, too, but they have to be passed by a political censoring agency in Bonn.

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HESSE RADIO, local German broadcasting organisation, has acquired a 50 per cent. share in Taunus Film Co. which owns and operates a studio in Wiesbaden.

Studio has three sound stages having a total of 16,500 sq. ft.

Majority of major West German studios have closed similar deals with radio-TV broadcasting organisations in order to use free feature film production capacity for TV productions.—**Gustav Genschow.**

Last-minute moves in anti-tax campaign

BELFAST.—The anti-tax committee of the Northern Ireland CEA is to meet the Ulster Minister of Finance, Captain Terence O'Neill, at Stormont this week to present its case for the abolition of the entertainment tax in the Budget which is now fixed for May 24.

The return of tax questionnaires sent to all exhibitors in the Province was described as "extremely good" by branch secretary Robert Dougan. More than 80 per cent. of members have contributed details of their box office returns for a four-month period being October 31 in each of two years—1958 and 1959.

It was on October 31 last year that independent television came to Northern Ireland and the CEA is hoping therefore to show the Minister the "before and after" effects of commercial television.

According to George Lodge, chairman of the committee, there is an indisputable case for the abolition of the tax in Northern Ireland, particularly in view of the fact that the Ulster Government normally advocates a "step by step" policy with the Government at Westminster.

The committee states that the falling off in attendances is following exactly the same pattern as in Great Britain. It will, no doubt, tell the Minister of the closing down of a number of cinemas in different parts of Northern Ireland.—**S. Gordon Duffield.**

Reviews for Showmen

Edited by JOSH BILLINGS

N films at a glance

Title & Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
†Big [illegible]erman, The (D[illegible])—U.S	166 min. (U)	Howard Keel Susan Kohner John Saxon	Panavision and Technicolor spectacle based on Lloyd C. Douglas's best-seller about the conversion of Simon Peter to Christianity. Action somewhat leisurely, but characterisation adequate, sentiments lofty, highlights vivid, staging vast, camera work superb and title values considerable	Outstanding Biblical offering (CC)
Co[illegible]Back, Africa (C[illegible]emporary)—U.S	90 min. (A)	Zachariah Vinah Arnold	Documentary melodrama dealing with a Zulu's rough passage whilst seeking work in Johannesburg. Acting uneven, but direction incisive, photography imaginative and anti-apartheid angle sharp	Exploitable "art house" proposition (C)
*Day They Robbed The Bank Of England, The (MGM)—British	85 min. (U)	Aldo Ray Elizabeth Sellars Peter O'Toole	Turn of the century crime melodrama adapted from John Brophy's novel concerning an unsuccessful attempt by an Irish political group to rob Old Lady of Threadneedle Street. Tale neatly constructed, characterisation good, romantic asides adequate, detail colourful, dialogue fluent and penultimate tension strong	Excellent British booking (C)
*Honourable Murder, An (Warner-Pathe)—British	69 min. (U)	Lisa Daniely Norman Wooland Philip Saville	Big-business melodrama telling of treachery in an executive suite. Story topical, acting polished, direction firm, feminine slant shrewd, talk smooth and settings suitably varied	Good British programmer (C)
Last Blitzkrieg, The (Columbia)—U.S	85 min. (A)	Van Johnson Kerwin Mathews Dick York	World War II melodrama about English-speaking Nazi who sickens of Hitler's regime while operating behind U.S lines. Cast adequate and backgrounds convincing, but plot far-fetched, humour slight and romance negligible	So-so "second" (C)
Men Without Morals (Miracle)—Franco-Belgian	86 min. (X)	Juliette Mayniel Sami Frey Claude Titre	Low-life melodrama hingeing on attractive working girl's loyalty to wayward brother. Tale ugly, but types life-like, atmosphere realistic, photography good and English sub-titles lucid	Reliable Continental thick-ear (NC)
Murder By Contract (Columbia)—U.S	80 min. (X)	Vince Edwards Phillip Pine Herschel Bernardi	Crime melodrama showing how professional killer's reluctance to eliminate woman brings about his own end. Star impressive, support competent, treatment bold and finale both salutary and exciting	Safe adult "second" (NC)
†Sergeant Rutledge (W[illegible]ner-Pathe)—U.S	111 min. (A)	Jeffrey Hunter Constance Towers Woody Strode	Technicolor court room melodrama, told partly in retrospect, about U.S officer who successfully defends Negro sergeant charged with rape and murder. Story rambling, but acting efficient, post-Civil War atmosphere realistic and western flashbacks exciting	Good general booking (C)
*Te[illegible]ble Beauty, A (U[illegible]ted Artists)—B[illegible]h	89 min. (U)	Robert Mitchum Anne Heywood Dan O'Herlihy	Romantic melodrama, hingeing on friction between Irish Nationals and British during World War II. Plot unsubtle, but characterisation robust, slight love interest popular, humour typically Gaelic, backgrounds authentic and intermittent bursts of action sharp	Very good British booking (C)
V[illegible] Of The Redwoods ([illegible]Century-Fox)—U.S	70 min. (U)	John Hudson Lynn Bernay Ed Nelson	CinemaScope crime melodrama, with lumber camp settings, concerning two men and a girl who fluff a "perfect" hold-up. Raucous musical accompaniment occasionally disconcerting, but acting robust, direction keen and tension strong	Reliable "second" (C)

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
* BRITISH QUOTA PICTURE † IN COLOUR

The Big Fisherman

American (U). Panavision. Photographed in Technicolor. Directed by Frank [illegible]. Featuring Howard Keel, Susan Kohner [illegible] Saxon. 14,940 feet. Release not fixed

E-SCALE Biblical melodrama, or rather [illegible]sermon, suggested by Lloyd C. Doug[illegible]el. Finely photographed in Panavision [illegible]nicolor, it describes the conversion of fisherman Simon Peter to Christianity and, incidentally, an affinity between a dashing Arab prince and Herod's neglected daughter. The principal characters, apart from Simon Peter, portrayed by Howard Keel, are sometimes lost on the giant canvas, but lofty spiritual asides and shrewdly spaced highlights take audiences' minds off the clock. (It runs one hundred and sixty-six minutes!) Other attributes are its best-seller title, the fact that the Bible is infallibly box-office, and star values. "The Big Fisherman," despite its dedication to a "hard ticket" policy, will cast its net wide. Outstanding Biblical offering.

Story.—Fara, a half-Judean, half-Arabian princess, living with her mother, Arnon, under the protection of the King of Arabia, is loved by Voldi, a handsome Arabian prince. Deran, a rival prince, reveals that Fara's father, Herod Antipas, evil Tetrarch of Galilee, cruelly deserted Arnon for Herodias, a callous beauty. This is confirmed on Arnon's deathbed, and Fara, disguised as a

boy, sets off for Galilee to kill Herod. After meeting John the Baptist, Simon Peter, a stalwart fisherman, Hannah, Simon's mother-in-law, and David Ben-Zadok, a magistrate who recognises her, but keeps her secret, Fara gains employment as a translator in Herod's palace. Meanwhile, Simon, deeply stirred by the Sermon on the Mount, becomes the Lord's chief disciple and through his teachings, Fara thinks again about assassinating Herod. In Arabia, Deran has ascended the throne and sentences Voldi to death, but Deran, now paralysed, promises Voldi and Fara, who had attempted Voldi's rescue, freedom, if Simon will cure him. Deran breaks his word and dies, and Voldi is named King of Arabia, but Fara and Simon return to Galilee.

Production.—The picture, although a little lacking in piety and grandeur, to say nothing of sex, which the late Cecil B. DeMille so subtly exploited during his handling of Biblical subjects, is no minor box-office feat. Howard Keel looks and, for the most part, convincingly plays Simon; Susan Kohner and John Saxon are adequate as Fara and Voldi: and Martha Hyer, Herbert Lom and Ray Stricklyn, seen as Herodias, Herod and Deran, too, occasionally stand out from the crowd. Its salient situations include miracles performed by Christ, mortal conflict, a terrific hurricane, bitter enmity between Arabs and Jews, nigh living in Herod's palace and inevitably the Sermon on the Mount, tactfully delivered off stage, and all fit chronologically into the massive, if sprawling, mural. The dialogue is an odd mixture of Biblical language and contemporary American, but the camera work cannot be faulted. The film's greatest revelation is, in fact, the effectiveness of the latest Panavision-Technicolor lens.

Points of Appeal.—Subject, popular cast, title, mighty presentation, superb photography, strong selling angles, Panavision, Technicolor and U certificate.

The Day They Robbed the Bank of England

MGM. British (U). Featuring Aldo Ray, Elizabeth Sellars and Peter O'Toole. Produced by Jules Buck. Directed by John Guillermin. Screenplay by Howard Clewes. Director of Photography, Georges Perinal. Musical Director, Edwin Astley. 7,646 feet. Release May 30, 1960

GRIPPING and intriguing "gay 'nineties" crime melodrama, adapted from John Brophy's best-seller. It covers a daring plan by an Irish political group to rob the Old Lady of Threadneedle Street and shows how fate and greed step in at the last minute and wreck the audacious enterprise. Aldo Ray is the kingpin, as an Irish-American adventurer, and he gives his best performance to date without overshadowing the rest. Suspense steadily builds up, humour is logically created at the expense of the Irish and the English military, and romantic touches are handled discreetly. A breathless and salutary climax puts the seal on a colourful and holding Edwardian thriller. Excellent British booking.

Story.—In 1901, Irish patriots seeking Home Rule believe that plundering the Bank of England will further their cause. Charles Norgate, an Irish-American, attracted by Iris Muldoon, a spirited and comely Party member, controls the operation. Advised by O'Shea, the patriots' leader, Norgate gains the friendship of Captain Fitch, easy-going Guards officer commanding the picket protecting the Bank, and Tosher, a tippling Cockney who knows about an unused sewer running beneath the Bank's vaults. The raid is finally set for a Bank Holiday weekend, but meanwhile Norgate has a rival for Iris in Walsh, a testy fellow. Fitch eventually becomes suspicious, but Norgate and his accomplices reach the vaults and grab the bullion. At this very moment, it is publicly announced that England and Ireland have agreed on Home Rule and the patriots decide that the robbery must be called off: Iris contacts Norgate, but greed possesses Norgate and his henchmen and they help themselves. Norgate returns for the drunken Tosher, accidentally left behind, but the delay proves fatal and Iris sees Norgate and the others arrested.

Production.—The picture follows quickly on the heels of giants "Seven Thieves" (Twentieth Century-Fox—CinemaScope) and "The League Of Gentlemen" (Rank—British), but, although similar to the aforementioned, has pristine fascination and tension. Aldo Ray never puts a foot "wrong" as the Irish-American Norgate who stoops to robbery in the name of politics, but is seduced by avarice; Elizabeth Sellars subtly combines tenderness and vehemence as Iris: and Peter O'Toole scores as the not so foppish Fitch. Hugh Griffith, Kieron Moore and Albert Sharpe also pull their weight. The coup is brilliantly stage-managed, and Fitch furnishes the light relief, while bitter rivalry between Norgate and Walsh over Iris strengthens the feminine angle. What's more, the turn of the century fripperies are delightfully nostalgic, and the dialogue is definitely to the point. It'll captivate and thrill both the carriage trade and hoi polloi.

Points of Appeal.—Exciting and mellow plot, strong and competent team, first-rate direction, appropriate comedy asides, showmanlike finale, title and U certificate.

A Terrible Beauty

United Artists. British (U). Featuring Robert Mitchum, Anne Heywood and Dan O'Herlihy. Produced by Raymond Stross. Directed by Tay Garnett. Screenplay by Robert Wright Campbell. Director of Photography, Stephen Dade. Musical Director, Dock Mathieson. 8,061 feet. Release May 30, 1960

ADVENTURE melodrama, set in Ireland during the darkest days of World War II. Based on Arthur Roth's book, it concerns a husky young Irishman who becomes embroiled in the struggle between Nationalists and the British, but, following many near squeaks, safely reaches England with his girl friend. The tale, peopled by a wide variety of Irish characters, realistically portrayed, plays down romance, but irony, plus intermittent comedy touches and rough stuff, sustains interest. Moreover, it's never lost for a word, though it has brisk action, and the backgrounds, finely photographed, are authentic. Very good British booking.

Story.—IRA activities are revived when World War II breaks out and the recruits include Dermot O'Neill, headstrong member of a proud old Irish family, McGinnis, Corrigan and Sean Reilly. Neeve, Dermot's sweetheart, is strongly against violence, and Jimmy Hannafin, Dermot's wise friend, denounces Dermot for aiding the Germans when he participates in a raid on a British Ordnance Depot. After attacking a Northern power station, Dermot and Sean, who had been wounded, stealthily return to Dermot's home. Dermot's family and Neeve try to make him leave the Party. Later, Sean is caught and imprisoned, but McGinnis, now the local leader, refuses help and Dermot hits the bottle. McGinnis, power crazy, beats up Dermot, Dermot turns informer and plans an escape to England, but the IRA traps him. Aided by friends Dermot gets free and he and Neeve set sail, but Bella, his young sister, wearing Dermot's mackintosh, is accidentally shot by the vengeful McGinnis, who secretly loves her.

Production.—The picture has a ticklish theme—few melodramas about the activities of the IRA have been outstanding box-office successes—but is a well-made example of its kind. Robert Mitchum contributes a stout and fascinating performance as rebel Dermot; Anne Heywood seizes every chance as the sensitive, brave and beautiful Neeve; Dan O'Herlihy registers as the fanatical pro-Irish McGinnis; and Marianne Benet strikes a poignant note as the luckless Bella. Its supporting types, too, ring true. The love interest is never permitted to intrude, but there are bright bits of blarney, and the Ordnance Depot raid, the destruction of the power station, Dermot's and Sean's hazardous hike and Dermot's escape to England provide ample thrills. Its settings are appropriate, and the camera work is first-class.

Points of Appeal.—Skilfully constructed story, box-office stars, good support, humour, excitement, title and U certificate.

Sergeant Rutledge

Warner-Pathe. American (A). Phot[o]graphed in Technicolor. Directed by John For[d] Featuring Jeffrey Hunter, Constance Towers [and] Woody Strode. 9,968 feet. Release June [...] 1960

COURT MARTIAL melodrama, b[eau]tifully and finely photographed in Technico[lor]. It concerns a young lieutenant's successful [defence of a Negro NCO, wrongly charged wit[h] rape and murder, and spends much of its time s[ifting con]flicting evidence. The many interroga[tions illus]trated in flashback, are not dovetaile[d se]curely, but ace director John Ford makes th[e most of individual situations, introduces som[e exciting penultimate Indian-Cavalry action, ar[d] presses home the sensational twist ending. He [also] utilises the fine talent of coloured sta[r Woody Strode, and tactfully handles racial [problems. There is some humour, and clever [camera effects. Good general booking.

Story.—Braxton Rutledge, a giant N[egro ser]geant, is accused in 1881 of murdering [his CO, Major Dabney, and raping and killing [Dabney's daughter, Lucy. Crusty Major Fosgate [presides over the court martial, and Thomas Ca[ntrell, a young officer, defends the prisoner. The prose]cuting counsel is Captain Shattuck, an army lawyer who hates Negroes. In flashback[s, Rut]ledge and Lucy are seen together, and the witnesses include Mary Beecher, a girl loved by Cantrell, whom Rutledge had saved from the Indians. Things soon look black for Rutledge due to Shattuck's vindictiveness and Cantrell's patience. However, startling last-minute developments reveal Chandler Hubble, a lecher, to be the real culprit. Rutledge is cleared, and Cantrell presumably marries Mary.

Production.—The picture pivots on the courtroom, and the President's eccentricities and those of the public furnish the light relief. Constance Towers is a charming and sympathetic Mary, and Jeffrey Hunter, seen as defending counsel Cantrell, and Carleton Young, cast as prosecutor Shattuck, really warm to their tasks as the tale unfolds, but Woody Strode literally towers over both as the luckless Rutledge. Willis Bouchey, Juano Hernandez and Billie Burke head the impeccable supporting team. There is a tendency to drag in red herrings and these break continuity during the first half, but the second, with its Cavalry-Indian scraps and powerful climax, enables the proceedings to culminate on a showmanlike note. Moreover, the backgrounds are carefully chosen, while the photography, like that of all John Ford productions, helps to stimulate the imagination, and soften "apartheid" overtones.

Points of Appeal.—Riveting, if involved, story, famous director, shrewdly balanced players, outstanding photography and Technicolor.

An Honourable Murder

Warner-Pathe. British (U). Featuring Lisa D[a]ely, Norman Wooland and Philip Saville. Pro[d]uced by Edward J. Danziger and Harry Lee Dan[z]iger. Directed by Godfrey Grayson. Screenpla[y] by Brian Clemens and Eldon Howard. Direct[or] of Photography, Jimmy Wilson. 6,209 feet. R[e]lease May 9 1960

BIG business melodrama, set in the he[art] of London. It's about double dealings by occu[pants] of an oil combine's executive suite during "ke[en] over" negotiations and proves yet again [that] honesty and loyalty pay. The acting is extr[emely] competent and its director not only cle[arly] builds up suspense, but also offsets staid acc[oun]tancy with a subtle feminine interest. And t[hat]'s not all, the intriguing and entertaining ba[lan]ce sheet has a glossy box-office "binding." C[ou]ld British "programmer."

Story.—Julian Caesar, chairman of Em[pire] Petroleum, pulls off an important shipp[ing] merger, but Cassius, a jealous director, p[lots] with other executives to overthrow Caesar. A[n] clause in the company's charter requires that [one] of two remaining directors, Brutus and M[ark] Anthony, must also oppose Caesar. Bru[tus], Caesar's life-long friend, weakens under press[ure], and the schemers get Mark out of town at [the]

continued on page 18

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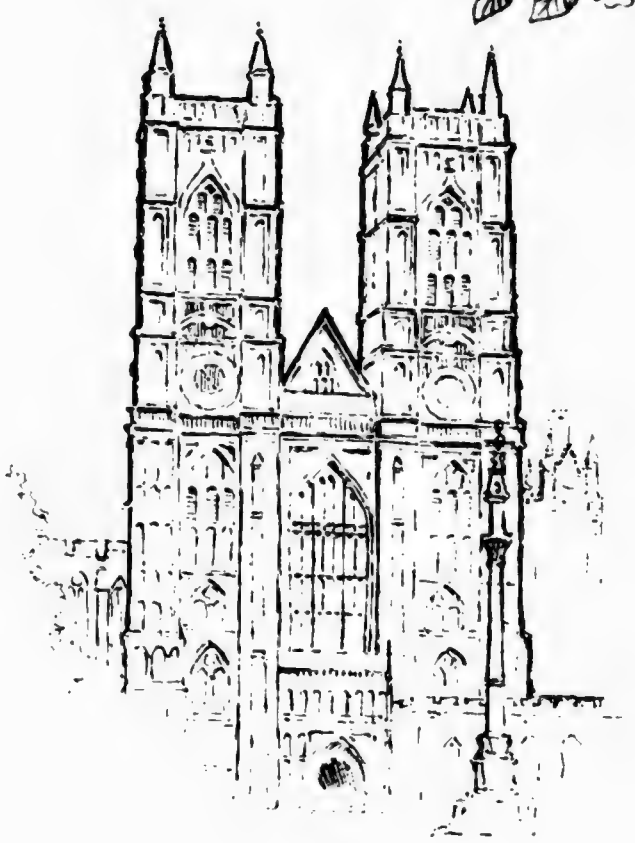

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WARNER-PATHE PREMIERES 'HELL IS A CITY'

Warner-Pathe's crime thriller " Hell Is A City " opened in London with a premiere at the Warner Theatre, Leicester Square. The film, which had previously broken every gross receipts and attendance record at Manchester's Apollo cinema, Ardwick, proved to be equally popular with London's first-night crowd. Guests included show business personalities Bernard Braden and Barbara Kelly, Diane Cilento, Ronald Lewis, Yvonne Monlaur, stars of the film Vanda Godsell and Maxine Audley, Lady Isobel Barnett, Ronnie Carroll and his wife, Associated British star Millicent Martin. Also present were the film's producer, Michael Carreras of Hammer Films, director Val Guest, who also wrote the screenplay, and Stanley Black, who composed and directed the picture's modern jazz score. Right (top): Mrs. Michael Carreras, Michael Carreras, Yvonne Monlaur, Diane Cilento and Val Guest. Bottom: Michael Carreras, Brian Lawrence (Hammer), Mrs. Michael Carreras and Senor Vitoria (Iz Ara Films)

Ronnie Carroll with his wife, Associated British star Millicent Martin; Bernard Braden, Diane Cilento, Katya Douglas and Val Guest

Abov Brian Nissen with Vanda Godsell; Jill Chadwick and Ronald Lewis. Below: Joby Blanshard and Geoffrey Frederick; Vanda Godsell and Michael Carreras

Your Films

by JOSH BILLINGS

West End

SUMMER TIME is just over three weeks old, but so far the lengthening evenings have had little damaging effect on cinema box-offices. Maybe the nip in the air has driven people to the pictures, or it could be the releases, which, with very few exceptions, are good. Anyway, the overall takings, no longer skimmed by the Chancellor of the Exchequer, are not so dusty.

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OF THE newcomers to the West End, "Who Was That Lady?" (Columbia), a comedy starring Tony Curtis, Janet Leigh and Dean Martin, got the best reviews. I found the show enormous fun and I can assure you it drew very large audiences and raised many laughs at the Leicester Square Theatre during its initial weekend. I might add that Tony Curtis is a firm favourite with those who don't count their coppers when told the price of seats.

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MOST scribes praised "Hell Is A City" (Warner-Pathe—Hammerscope—British). It stages a ding-dong battle between cops and robbers in Manchester's grey and glittering streets, and spectacularly ends with the law triumphant. Excellently acted, particularly by Stanley Baker, easily the screen's number one character actor, it's clicked at the Warner Theatre. The Mancunian "blue lamp" will shine even brighter on tour.

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THE critics really chewed up "All The Fine Young Cannibals" (MGM—CinemaScope). I must confess I thought the off-beat melodrama, directed by Michael ("Around The World In 80 Days") Anderson, ribby. But, be that as it may, "All The Fine Young Cannibals" started quite well at the Odeon, Marble Arch.

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"CIRCUS OF HORRORS" (Anglo-Amalgamated—British), a big-top chiller, side-stepped the long-haired boys and girls when it opened at the London Pavilion. Its striking and apt title pre-sold it. By the time it ends its run at "The Pav" today, it will have collected plenty. It's definitely box-office "X" certificate.

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BY ALL accounts, "Wake Me When It's Over" (Twentieth Century-Fox—CinemaScope) had a far from somnolent effect on audiences at the Carlton, Haymarket. On Thursday, "The Last Voyage" (MGM—Metroscope), America's answer to "A Night To Remember" (Rank—British), moves in. It should remain until May 22, the Sunday date fixed for the premiere of the eagerly awaited "Oscar Wilde" (Twentieth Century-Fox—British).

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THE aeronautical melodrama "Cone of Silence" (British Lion—British), is enjoying a smooth flight at the Odeon, Leicester Square. True, its takings are not exactly in the stratosphere class, but high enough confidently to predict a profitable general release. It's due out on May 23.

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HAVING been a schoolboys' and girls' delight during the Easter Holiday, "Toby Tyler" (Disney) retires from Studio One, Oxford Street. It'll be back! On Friday, "The League Of Gentlemen" (Rank—British) tops the Studio One bill. A wise choice this.

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THERE appears to be no stopping "Sink The Bismarck!" (Twentieth Century-Fox—CinemaScope—British). The naval epic is still cutting a rare dash at the Rialto, Coventry Street.

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DURING its return visit "Samson And Delilah" (Paramount) did remarkably well at the Plaza. Make no mistake, there's plenty of life and kudos left in the DeMille opus. "Visit To A Small Planet" (Paramount), Jerry Lewis's latest comedy, takes over today.

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BELIEVE me, "The Bridge On The River Kwai" (Columbia—CinemaScope—British) is scoring fluently at the Columbia Theatre, Shaftesbury Avenue. One of the really great, it has developed into a gilt-edged, long-term investment.

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THE "hard ticket" jobs continue to coin money, but "Solomon And Sheba" (United Artists—Super Technirama 70) must leave the Astoria, Charing Cross Road, at the end of the week so that "The Big Fisherman" (Disney—Panavision), another Biblical spectacle, can be accommodated.

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"SOUTH PACIFIC" (Twentieth Century-Fox—Todd-AO) continues to hit the jackpot at the Dominion, Tottenham Court Road. Ages ago "Porgy And Bess" (Columbia—Todd-AO) was named as its successor, but it looks as if Sam Goldwyn's mammoth musical will have to stand in the wings for some time yet.

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THE other Twentieth Century-Fox musical, "Can-Can" (Todd-AO), is more than holding its own at the Metropole, Victo tage bubbly!

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"BEN-HUR" (MGM—Cam vision) just doesn't know what it an empty seat at the Empire and find out for many a day. Pe booked for as far ahead as Chr needless to say, that delightful mu (MGM—CinemaScope), remains at

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IF YOU'RE looking for a blue having big box-office potential, how Green Mare's Nest" (Cross-Ch scope—French)? It opened with a Cameo-Royal, Charing Cross Roa gone from strength to strength.

On release

NOW FOR the general releases. Constable" (Anglo-Amalgamated—Bri) ended its London runs as it started, well an truly in the super-colossal money. Its total taki s should exceed those of the fabulous "Carry O Nurse" and it's now clear favourite for the 1960 box-office stakes. When it comes to turning "selling platers"—and I don't mean that in derogatory sense—into classic winners, no stable can touch Anglo. Get on "Carry On Constable" while there's still time.

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THE last leg of its suburban release has been reached by "The League Of Gentlemen" (Rank—British). The crackerjack bank robbery thriller, superbly enacted by Jack Hawkins and hand picked co-stars, has gone down big among all classes. Grab it—and quick!

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THAT horse of a very different colour, "Conspiracy Of Hearts" (Rank—British), was an outstanding winner. A war melodrama with religious overtones and terrific penultimate suspense, it nevertheless owed much of its success to irresistible feminine appeal. Subsequent run exhibitors can't afford to miss this one, either.

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I HEAR that "Once More, With (Columbia) made a glorious "debut." that North-West London audiences are to be more refined and choosey than the although Kay Kendall's last comedy is sophisticated, I'm certain its triumphant week was no flash in the pan.

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THAT light-hearted romp at the cri pense, "Please Don't Eat The Daisies" —CinemaScope), cleverly steers the course between the high- and the low-b scoring steadily, and will finish up wel right side.

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IN "A Woman Like Satan" (Unite —CinemaScope—French), Brigitte Ba only runs true to form, but also re form. The nude gimmick is definitely off.

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THE Warner-Pathe all star Teel "double bill," "Cash McCall" and "C The Timberland," has caught on. It dese for it combines quality with quantity.

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"HELLER IN PINK TIGHTS" (Para found the going a bit heavy around

said before, the long grass may suit western better. I hope so.

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LE films adapted from TV successes cinema, but "Bottoms Up" (Warner-sh) is, unfortunately, proving an ex-based on "Whack-O!" and features ards, but neither the kids nor the re coming for it.

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omething really out of the rut, "The " (Contemporary—America). The icate dramatic documentary has been practically everywhere. Independent ead, mark and inwardly digest!

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a personal note. I see many films nd this can only be done with the n of prints managers. One of the ul, anyway so far as I am concerned, is Bert ulilove of Columbia. He's just completed years in film business. I know Bert's many nds will join me in congratulating him, and wishing him much extended "playing time."

RENTERS' NEWS

Champagne start to 'May Wedding'

AB-PATHE's "May Wedding," the two-reel colour record of the marriage of Princess Margaret to Antony Armstrong-Jones, will be launched with a press preview and a champagne Wedding Breakfast on Sunday, May 8.

Film critics, and gossip writers from the national press, magazine feature writers and trade press journalists, have all been invited to see the first finished print at the Corner Cinema, Soho Square, only 48 hours after the actual ceremony.

Released through Warner-Pathe Distributors, "May Wedding" has already proved a top-seller. More than 100 copies have been booked for the first week of release, and this colourful record of the year's most memorable event will also be seen on board the Queen Mary and the Queen Elizabeth for six weeks.

"May Wedding" is being produced by Terry Ashwe... The commentary will be spoken by Sir M... el Redgrave from a script by John Pudn... th music specially composed and conducte... Muir Mathieson.

Sk... as sees—and like... 'Terrace'

S... S SKOURAS, president of 20th Century-... attended a sneak preview of Jerry ... rom The Terrace" at the Fox theatre ... ancisco.

...uras stated afterwards that the picture ...sent the opportunity to 20th-Fox's ... European organisation that "Peyton ...resented to the company's domestic ...

"The Terrace" was produced and ... Mark Robson and stars Paul New... ...e Woodward, Myrna Loy, Ina Balin, ... and Elizabeth Allan.

BIG ADVANCE MONEY FOR 'EXODUS'

With nine months to go before the release of Otto Preminger's "Exodus," the Warner Theatre reports advance orders totalling 219,000 dollars already in.

These sales are based on a single newspaper advertisement that ran in the seven daily newspapers on March 28 and represent purchases by individuals, groups and organisations, according to William J. Heineman, vice-president of United Artists, which will distribute the film.

'Last Voyage' opens at Carlton

MGM'S Andrew and Virginia Stone Production, "The Last Voyage" opens its West End premiere engagement at the Carlton Theatre, Haymarket, today (Thursday).

"The Last Voyage," which stars Robert Stack, Dorothy Malone, George Sanders and Edmond O'Brien will be generally released on July 11.

'Ben-Hur' charity performance

WHEN World Refugee Year ends on May 31, it will conclude with a gala charity performance of MGM's "Ben-Hur."

This special performance is being held on the evening of May 31 at the Empire Theatre, Leicester Square, as the final event in the Mayor of Westminster's Appeal for the World Refugee Year.

Some tickets, price from 10 guineas to 10s. 6d. are still available, and cheques should be sent direct to the Mayor at the Mayor's Parlour, Westminster City Hall, Charing Cross Road, London, W.C.2.

Paramount has another Jerry Lewis winner

HAL WALLIS'S "Visit to a Small Planet" is outgrossing previous Jerry Lewis films in first engagements in America, according to consolidated theatre reports.

In the greater New York area, the Paramount release took 231,000 dollars at 27 theatres of the Loew's Circuit for the five-day period ending Easter Sunday. Out-of-town openings were equally strong.

The picture is also proving a big-hold-over champion, with outstanding second week grosses in many cities.

The picture opens at London's Plaza Theatre today (Thursday).

'Zorro' to be shown with 'Gala Day'

WALT DISNEY will trade show "Zorro, the Avenger," at Studio One, Oxford Street, today (Thursday), at 10.30 a.m.

"Zorro, the Avenger," starring Guy Williams

continued on page 22

Paramount's first national convention for ten years

THREE major themes—the company's augmented production-distribution programme, the development of new star personalities and expanded national promotion—were emphasised at Paramount Pictures' first national sales convention in ten years, convened in Los Angeles under the direction of George Weltner, vice-president in charge of world sales.

During the opening day of conferences, Mr. Weltner focused particular attention on Paramount's strong line-up for the summer, which includes two more releases than in the same period last year.

These pictures are Perlberg-Seaton's "The Rat Race," in Technicolor, starring Tony Curtis and Debbie Reynolds; Jerry Lewis's "The Bellboy" and "Tarzan the Magnificent," in Eastman Color, starring Gordon Scott and Jock Mahoney; Alfred Hitchcock's "Psycho," starring Anthony Perkins, Janet Leigh, Vera Miles and John Gavin; and Shavelson-Rose's "It Started in Naples," in VistaVision and Technicolor, starring Clark Gable, Sophia Loren and Vittorio DeSica.

Jack Karp, vice-president in charge of production, discussed plans for the grooming of new star material.

Activities

Jerome Pickman, vice-president in charge of advertising, publicity and exploitation, and Martin Davis, national advertising, publicity and exploitation manager, outlined Paramount's expanded promotional and merchandising activities.

In addition to properties already announced, three multi-million dollar pictures individually starring John Wayne, Danny Kaye and Frank Sinatra were announced by Jack Karp as among the 27 major Paramount pictures scheduled for production during the next 18 months.

Ten of the 27 pictures have been cast with top star names and several others are now in production.

John Wayne will star in Howard Hawks's tentatively titled "The African Story," which will be filmed in Tanganyika in October.

Danny Kaye will star in a comedy in colour and with music which will start next winter.

Frank Sinatra will head the cast of a comedy in Technicolor to be made by Mel Shavelson and Jack Rose, producer-writer-director team, on a scale comparable with "White Christmas." Shavelson and Rose will also make two other subjects, "Who's Got the Action?" a comedy, and the screen version of Donald Downes's novel, "Easter Dinner."

Other highlights in Jack Karp's report included the following announcements:—Annette Vadim will star in "Helle," a picture to be directed by Roger Vadim, the young French director: Paramount is concluding a two-picture deal with Ingemar Bergman, Sweden's prize-winning director, who made "Wild Strawberries" and "The Magician"; Henry Blanke, whose first production for Paramount will be Taylor Caldwell's "Dear and Glorious Physician," has two other properties to follow on his programme, namely "Opus 7" and "Affair in Arcady."

Hal Wallis will star Rod Lauren in a forthcoming picture, and in December he will start

continued on page 22

PROSPER WITH ANGLO!

Production

by BILL EDWARDS

GEORGE BERNARD SHAW'S "The Millionairess" is to be filmed by 20th-Fox in conjunction with Anatole de Grunwald. Anthony Asquith will direct a top international cast headed by Sophia Loren, Peter Sellers, Alastair Sim and Vittorio de Sica.

The film will be in Eastman Color and CinemaScope—this is the first time Asquith has worked in CinemaScope. Shooting starts at MGM Elstree on May 17.

The production, one of the costliest of the year, follows the policy recently outlined by Spyros Skouras and Buddy Adler to make more films in Britain when the stories call for it.

Major pictures

Fox holds the record for longest production activity by an American company in this country and it is intended that three more major pictures will be produced here this summer—simultaneous with the shooting of "The Millionairess."

Some of the company's most successful pictures have been made in this country—"The Sheriff of Fractured Jaw." "The Inn of the Sixth Happiness." "Harry Black" and "Sink the Bismarck!"

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SAM WANAMAKER has been added to the list of celebrated guest stars in ITC's television series "Danger Man." He appears with Patrick McGoohan in the current episode "The Lonely Chair," now being directed at MGM by Charles Frend.

Both cast and director give an idea of the quality ITC is aiming for in this off-beat series.

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DUBBING on "The Savage Innocents," Joseph Janni's British-Italian co-production, is now being carried out in the new theatre at Walton. Sound tracks were made at Shepperton, Pinewood and Walton studios in addition to those taken on location in Canada.

The dubbing will be the largest job so far undertaken by the new theatre.

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PAT JACKSON is directing "Snowball," the Independent Artists' production, which started filming at Beaconsfield on Monday.

This is the third in a series of hour-long features which Independent has put into the studios since "Never Let Go"—with Peter Sellers and Richard Todd—finished five weeks ago.

The first was "The Big Day," directed by Peter Graham Scott and starring Donald Pleasance, Andree Melly, Harry H. Corbett, William Franklyn and Susan Shaw. The second: "Echo of Barbara," directed by Sidney Hayers, and starring Mervyn Johns, Maureen Connell, Paul Stassino.

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THE Danzigers' first venture into full scale feature production is now well under way at their New Elstree Studios.

It's "The Spider's Web," screen version of the Agatha Christie thriller, and the cast is headed by Glynis Johns, John Justin, Cicely Courtneidge, Jack Hulbert, David Nixon, Ronald Howard, Basil Dignam and Ferdy Mayne.

Production is in Technicolor for United Artists release. Godfrey Grayson directs and key unit men include lighting cameraman Jimmy Wilson, art director Norman Arnold and production supervisor Brian Taylor.

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DIRECTOR Tony Bushell who, by turn, has been actor, production adjutant to Laurence Olivier on "Hamlet" and "Richard III" and a director on such television series as "The Four Just Men" and "Danger Man," has returned to feature films.

He's at Bray, directing "Terror of the Tongs," latest in the Hammer repertory of chillers.

"This sort of picture," he said, "is something I've always wanted to do and I must say I'm enjoying the experience.

"The happiest thing for me about this picture is the opportunity to work at Bray. There's a feeling here which you don't meet at many studios. Every one, from top to bottom, seems to know exactly what's going on. A fact which, unhappily, is not typical of this industry of ours.

"You mention a scene number—and whether it's one of the plasterers or the man on the gate he knows immediately what it's all about.

"The terrific enthusiasm and one-mindedness towards film-making here is the nearest thing I've met in this country to working in a French studio."

"Terror of the Tongs," scripted by Jimmy Sangster, stars Christopher Lee, Geoffrey Toone, Yvonne Monlaur, and tells the story of a merchant seaman in Hong Kong at the turn of the century who is caught up in the activities of the notorious Tong gang.

The film is produced by someone else new to Bray—American Ken Hyman. Though Hyman is only 31 his experience has taken in most aspects of the industry and he is engaged exclusively now in packaging deals.

He will continue his Hammer association with "Blood River," a pirate picture which he will produce at Bray in a couple of months' time.

JANET GREEN W L SCRIPT 'ASHEND '

Screenwriter Janet Green ("S. ire") and husband John McCormick e to write the screenplay of erset Maugham's "Ashenden" for fil g by Universal later this year.

Miss Green's play "Matilda uted Fire" is now being filmed as "M night Lace" by Universal in Hollywo with Doris Day, Rex Harrison and yrna Loy.

She has completed a further pt— "A Gathering of Eagles"—al for Universal.

Hyman has also concluded a deal wit Columbia to make four pictures. One will be screen version of Frederick Mullally's st-seller "Danse Macabre," and also lined is a Brigitte Bardot subject to be directed by Marcel Camus.

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WARWICK ASHTON, who set up the ATV Film Unit which he headed until recently, has now formed his own company—Warwick Ashton Productions.

While still exclusively handling all ATV's filmed material Ashton has, during the past six months, produced many commercials and documentaries.

The company is now fully geared to supply all filming facilities, from television commercials to feature productions.

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PRODUCER-DIRECTOR Robert Aldrich—himself a three-time festival award-winner—is to be a member of the jury at the Cork Film Festival which will be held from September 21 to September 28.

He is currently working in Mexico directing a Bryna Productions Western with Rock Hudson and Kirk Douglas.

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"THE SCAR," a Cresswell co-featu for Bryanston release, started filming at Twick ham on Monday. John Dark produces, Vernon ewell directs and the cast is headed by Donal Pleasance, Johnny Briggs, Ann Lynn and Hilda Fenemore.

Work is nearing completion on the re recording theatre, and the newly built s e is now open to film production and comme s.

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by TONY GRUNER

ULSTER TV

John Huston, internationally famous film director, paid a visit to Belfast when he appeared on Ulster TV recently. Here he is with S. E. Reynolds, programme controller for Ulster TV, and Lord Antrim, chairman of the company

SCRI... **...EMS is restarting British TV ...r this summer. The company, ... made one series over here, ... now backing film producer ...r in a series of 26 half-hour films ...ne character of Sinbad the**

...o will be executive producer of ... appointed Sid Cole to handle the ...ill shoot all the films at Shepper-

... recalled that Schneer produced "The ... Voyage of Sinbad" through the Dynama... system in which live action was married ... animation in an extremely effective manner

Important

An important feature of the motion picture was the manner in which human characters were reduced to the size of a finger and blown up to giant proportions. Similar techniques to those seen in the motion picture will be used in Schneer's television series.

This is not the only project which Screen Gems will be concerned with this Summer. Part of the new series based on Sir Winston Churchill's war memoirs will be made over here although the bulk of the material will consist of documentary film.

The tentative title of this series is "Action This Day" and it will consist of 26 half-hour episodes sponsored by the ABC network in America.

Successful

One ... the most successful TV producers in the Sta... will be in charge of this project. He is Edga... Peterson whose record includes "Have Gun, V... Travel" and "Gun Law."

App... imately 30 per cent. of the series will be mad... of dramatic cameos based on scenes sugges... Churchill's memoirs.

The ...ill be an English and American narrator ... first using words from the memoirs and t... cond acting as a link between scenes and ... es.

Pe... is also expected to shoot the British sequ... " Action This Day" at Shepperton Stud...

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A ... -ROUND reduction in the ITV share of t... spent watching television in BBC/ ITV ... is reported for the past quarter of 1960.

Du... the past two years ITV's share has been ... er cent. but separate monthly share perce... for the past six months have been Octo... per cent., November—67 per cent., Dec... -66 per cent., January—69 per cent., Feb... 67 per cent., and March—66 per cent.

In... rst quarter of 1960 only 67 per cent. of ... e spent viewing television in ITV/ BBC ... s was devoted to ITV, reports Television Measurement Ltd.

In ... owing TAM figures are the ITV percentages of viewing during the first quarter ... the percentage for the first quarter being shown in parentheses: London 65 (71); Midlands 72 (75); Northern 69 (73); Scottish 64 (71); South Wales and West 62 (67); Southern 64 (66); North Eastern 71; East Anglia 63, and Ulster 71.

The ITA transmitters serving North Eastern, East Anglia and Ulster TV did not commence operations until January 15, 1959, October 27, 1959, and October 31, 1959, respectively.

In the East Anglia and Ulster areas, the ITV share of viewing time this year show marked increases over those in November and December 1959—the first two months of ITV transmissions. Separate ITV percentages for November, December, January, February and March were: East Anglia—55, 57, 64, 63, and 63; Ulster—67, 64, 71, 71, and 70.

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IT LOOKS as if it will be a lean summer for American companies in Britain wishing to sell programmes to the British networks.

Judging by a round-up from the various companies, only one new American series has been bought by ITV for network showing and this is the MCA Revue western "Bonanza."

CBS is negotiating with the BBC for a comedy series but no news of any deal has been made public.

Compared with last year there seem to be fewer American products on British screens than ever before. Naturally this can be partly explained by the time taken up by the one-hour westerns like "Wagon Train," "Cheyenne," and "Maverick."

The half-hour westerns with exception of "Wyatt Earp" and "Gun Law" appear to be losing their popularity as are detective thrillers like "Johnny Staccato" which has not been seen in London for many months.

A new pattern seems to be spreading from America to this country with the emphasis on the one-hour programmes whether it is live or filmed. And in Britain, at least, the contractors and the BBC have never been more choosy.

For many American companies who specialise in the action type of series, new difficulties have been caused by the BBC/ITV campaign to keep the TV screen clear of unwholesome and brutal sequences. In other words, the new British tendency will be to favour situation comedies, drama, documentary-type subjects and programmes that give added prestige.

Force of circumstance is moving the industry forward in the direction of quality family entertainment.

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REVIEWS—continued from page 10

time of the vital board meeting. The vote against Caesar is unanimous, and the shock kills him. At the shareholders' meeting, Brutus tries to defend himself and his associates, but Mark's frank speech makes a deeper impression on the assembly. Mark, persuaded by Paula, his secretary, and Portia, Brutus's wife, finally forgives Brutus, but Brutus commits suicide.

Production.—The picture's leading characters' names are, it will be observed, borrowed from Shakespeare, but its tale definitely has topicality. Norman Wooland contributes a moving performance as the conscience-stricken Brutus; Philip Saville convinces as the loyal Mark; Douglas Wilmer registers as the shifty Cassius; and Lisa Daniely and Marion Mathie display genuine feeling as Paula and Portia. Its distaff side is never sold short, there are tense moments and its ending is highly dramatic, if a trifle pat. *The Financial Times* and *Woman* in one, it's definitely a sound speculation.

Points of Appeal.—Holding story, popular and talented cast, provocative title, handy footage, quota ticket and U certificate.

Valley of the Redwoods

Twentieth Century-Fox. American (U). CinemaScope. Directed by William N. Witney. Featuring John Hudson, Lynn Bernay and Ed Nelson. 6,300 *feet. Release May* 16, 1960

ROMANTIC crime melodrama, unfolded at a lumber camp. Photographed in CinemaScope it concerns two men and a girl who stage a "perfect" hold-up, but run into unexpected snags, quarrel among themselves and pay a heavy price for their misdemeanour. The leading players convince, there are moments of tension and the backdrop is obviously authentic, but, holding as it is, the overall would have been much improved if the thugs had given the strident orchestra both barrels. Reliable "second."

Story.—Jan Spencer, comely secretary of a timber concern operating near the Rockies, Wayne Randall, her lover, and Dino Michaelis, a professional safe-cracker, plan to grab the company's payroll. Jan smuggles the men into her office, but, just as they are finishing the job, Dave, the manager, infatuated by Jan, appears. Jan whisks Dave off to her flat, and Wayne and Dino knock out Joe, the watchman, wound a highway patrolman and secure the loot. Wayne is hit and when Jan joins them she feels he should have medical attention and the money be returned. Wayne and Dino fight and Dino, using Jan as hostage, starts walking. Wayne overtakes the pair, but in the final showdown Wayne receives another bullet from Dino, Jan shoots Dino and the police arrive.

Production.—The picture is skilfully carpentered—its main planks carry strong suspense—and it has a salutary and showmanlike climax, but the musical director insists upon getting into the act. The music, or rather monotonous harping on a few rasping notes, is maddening, but, fortunately, not fatal. Lynn Bernay is quite attractive and earns some sympathy as the foolish Jan, and John Hudson and Ed Nelson contrast effectively as Wayne and Dino.

Points of Appeal.—Taut tale, competent team, husky highlights, feminine angle, CinemaScope and, believe it or not, U certificate.

Murder by Contract

Columbia. American (X). Directed by Irving Lerner. Featuring Vince Edwards, Phillip Pine and Herschel Bernardi. 7,217 *feet. Release not fixed*

OFF-BEAT crime melodrama. It's about a professional killer who is hired to liquidate a woman, but doesn't relish the job because of his intended victim's sex and finally pulls a boner in circumstances that bring about his own violent end. There is little light relief, but Vince Edwards's sharp stellar portrayal, amplified by resourceful direction, eases its lengthy climb to a stern and spectacular climax. Stark and intelligent case history, it should hold the majority. Reliable adult "second."

Story.—Claude, a psychopath urgently needing big money, joins a murder syndicate. He smoothly passes initial tests and is assigned to eliminate Billie Williams, pianist key witness in a California tax evasion trial. Claude's shadows, Marc and George, become impatient, but Claude insists upon relaxing on the beach and golf course. After expressing reluctance to kill a woman, Claude makes two unsuccessful "stabs" at Billie, whose palatial home has a police cordon. The syndicate promptly orders Marc and George to dispose of Claude, but Claude turns the tables on them. Finally, Claude gets into Billie's room, but hasn't the nerve to strangle her and the cops shoot him down.

Production.—The picture has an untidy start, but interest quickens immediately its central character is dissected and there are no let-ups until the "curtain" heavily drops. Vince Edwards contributes a fascinating performance as the deep-thinking, sensitive, yet homicidal Claude, Phillip Pine and Herschel Bernardi do their stuff as the jittery Marc and George, and Caprice Toriel meets emotional demands as the frightened Billie. The direction shows imagination, the guitar accompaniment is most effective, and the cameraman leaves nothing to chance.

Points of Appeal.—Intriguing story, good acting, provocative title, and tense, morally sound fade-out.

Come Back Africa

Contemporary. American (A). Directed by Lionel Rogosin. Featuring Zachariah, Vinah and Arnold. 8,100 *feet approx. Release not fixed*

DOCUMENTARY melodrama, made by Lionel ("On the Bowery") Rogosin. It concerns a Zulu who seeks work in Johannesburg, but suffers indignity and brutality from some whites and subsequently learns that his wife has been assaulted and murdered by a black. The acting by the amateur cast is uneven, but imaginative camera work enables it to transcend minor faults and present a vivid account of racial discrimination in the Union. Exploitable art house proposition.

Production.—The picture, pivoting on Sophiatown, a squalid slum area sin[k] is about an uneducated Zulu who [c]ome jobs in Johannesburg, but exasper[ates] and arrogant white employers, and [finds] his casualness. Later, he gets arreste[d] ing with his spouse in circumstances [of] to trespass, and on his release discov[ers] dead, killed by a hoodlum of his [own] while defending her honour.

Points of Appeal.—Headline st[rength] obvious selling angles.

The Last Blitzkrieg

Columbia. American (A). Directed [by *Arthur*] *Dreifuss. Featuring Van Johnson,* [*Kerwin*] *Mathews and Dick York.* 7,602 *feet.* [*Release*] *not fixed*

FAR-FETCHED World War II [dra]ma. It concerns an English-speaking Ger[man] son of a Nazi general, who masquerades [as a] GI, but, after trying to sabotage Amer[ican] war effort, is nauseated by Hitlerism and m[akes] restitution with his own life. The players w[ork] hard and its backgrounds carry convict[ion], but romance and comedy, as well as credib[ility], are lacking. Little popular and no feminin[e] appeal here. So-so "second."

Story.—During World War II, Richa[rd]son, a German general's son who speaks English fluently and knows American customs, mingles among U.S prisoners of war, gains valuable information for the Nazis and causes the deaths of many GIs. Richardson, Wilitz, a sadistic Nazi, and other English-speaking Germans subsequently pose as Yanks, filter behind the Allies' lines and engage in sabotage. Ludwig, a German-speaking American, becomes suspicious and exposes them and all are killed, except Richardson, luckily saved by German reinforcements. The Nazis then start mowing down the Yanks, but Richardson, disgusted, throws grenades at his own forces and dies condemning Hitler.

Production.—The picture creates some suspense, but, despite capable acting, alert direction and realistic atmosphere, heightened by skilfully dovetailed library "shots," fails to convert the belated indictment of Nazism into saleable box-office fare. Van Johnson skilfully handles a ticklish chore as Richardson, Kerwin Mathews registers as the maniacal Wilitz, and Dick York is adequate as Ludwig.

Points of Appeal.—Cast and occasional thrills.

Men Without Morals

Miracle. Franco-Belgian (X). Directed by Bernard Roland. Featuring Juliette M[ayn]iel, Sami Frey and Claude Titre. 7,829 *feet. Release not fixed*

SEAMY-SIDE melodrama with a F[rench]-Belgian label. It centres on a youth wh[o] gets into bad company, but extricates himself [at the] price of his sister's honour. There ar[e] two accidental killings, as well as rape and blac[k]mail, but sympathy for the "heroine" mellow[s] the rough stuff and establishes feminine [ap]peal. Reliable Continental "thick ear."

Story.—Vicky, one of a truculent [y]outh group, quarrels with Taretta, a vicious [lo]ok, after the latter ridicules him and threat[ens] to carve up his pet monkey. They figh[t] and Taretta falls on Vicky's knife and dies. [Fe]ar, Vicky and his friend, Bernard, involve J[ac]ques, Vicky's sister, while disposing of Taretta's [bo]dy. Lino, a tough seaman, sees them and [suc]ceeds to quently blackmails Josette into giving her [m]en him. He makes a second appointment, but [they] Josette tells Michel, her fiancé, and Vicky [and] trap Lino and knock him unconscious. [Lino] recovers before they can finish him off [and] furnace, but promptly walks into a truck [and] is killed.

Production.—The picture, a slice of lif[e cut] near the bone, resists the temptation to lab[el it a] moral, yet never deliberately courts the [sen]sational. Juliette Mayniel contributes a n[otable] performance as Josette; Sami Frey convin[ces as] Vicky; Claude Titre is a manly Michel [and] Folco Lulli looks the part as the lecherous [old].

Points of Appeal.—Stark plot, bold cl[ear-cut] terisation, authentic waterfront backgr[ounds], title and obvious exploitation angles.

KIA-ORA
CUP SQUASH
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Showmanship

—by FRANK HAZELL

IN M... LESTER, George Baker at the Gaumon... ded me of something we seem to miss... manship and management these days—th... e used to get out of doing the job.

Showm... is a very personal thing; a form of self ... sion that cannot be fully realised if operat... a pattern set by someone else. If showm... hip ceases to give you a kick and sense of ... dment, then I think you will never find man... ent a satisfying job.

This ... one of my fears over the continual "Drives ... which sap the fun out of the job. Only the ... d old-timers, to whom showmanship is part of their personal and working life, can retain that exhuberance of the "man with the drum."

Showmanship in the cinema has perforce fallen in line with the wider and more scientific field of advertising, but in our world of make-believe I think we should encourage again that individuality which finally percolates into the theatre itself.

Cinema can never be the impersonal job of other public services. It must impart a sense of fun and enjoyment, which can never be given by the clockwork form-fillers and the set-pattern campaign operators.

NEW MEMBERS

A. M. Donaldson, Odeon, Greenock.
P. G. Franklin, Ritz, Barnsley.
K. J. Gray, Ritz, Aldershot.
K. Pickering, Whitehall, Rotherham.
R. V. Saffin, A/M., Ritz, Aldershot.
B. S. Tooke, A/M., Regent, Gt. Yarmouth.
T. Whittaker, Savoy, Wolverhampton.

SEAL OF MERIT

R. Charles, (second), manager of the Regal, Camberwell (Life Member No. 286).

THE COMPANY OF SHOWMEN

A holiday service for customers

R. E. CROCKETT, Elite, Nottingham, made his main exploitation line for "Journey to the Centre of the Earth," a series of window displays linked to travel agents. One main agent erected a complete booking office in the theatre foyer for Continental holidays. Apart from proving an excellent display tie-up for the film, it provided a good service to patrons at the planning stage of their holidays. The main coach operators placed 500 slips on their vehicles for the two weeks of playdate.

Anothe... foyer display at the same theatre had "Road ...afety" as its theme. Through the British S...hool of Motoring a "static trainer" was ins...'d in the foyer and patrons were asked t... their reaction to the projected picture, w... helps to create almost the exact conditi... of driving.

piece of showman's luck in having booked "Please Turn Over" at the time Julia Lockwood was appearing at the local theatre. A personal appearance was arranged in company with the Woman Editor of the local paper . . . result—full feature coverage with candid camera shot of the visit; a good example of seizing the best advantage from local circumstances.

Mr. Laing also had a full composite page for "Tommy the Toreador" and for "The Nun's Story" some outstanding press coverage. For this film a special premiere night reception was held and with the Lord Provost of Aberdeen seven other Provosts were present.

In the same field is **Harry Murray's** scheme at the Gaumont, Sheffield, which he calls a "White Stick" week.

Blind or partially-blind people are invited to come to the theatre and be the theatre's guests—all they have to do is to show their white stick.

Harry intends to make the offer when films particularly suited to the sightless are being shown. In this case it was "The Horse Soldiers," and besides being a grand gesture of public relations, it's the kind of thing Harry makes a speciality of—thinking of the less fortunate just for the fun of doing it.

In Sheffield there are nearly 1,500 people who could take advantage of the offer.

Another personal visit arranged by **T. E. Ralph,** Gaumont, Richmond, to the "Star and Garter Home" gained extensive press coverage. Linda Castle made a tour of the home and met some of the disabled ex-Servicemen following a special screening of "The Shakedown" in the Home's private cinema. While the visit again proved top public relations for star and film, it also provided relaxation and that little extra excitement for men who had served their country and suffered because of it.

Postcards

Anc... ood gimmick from **L. A. Moneypenny.** ...n, Jersey. He bought up a job-lot of po... with views of the Island and had these ... inted with theatre and programme detail... ey were distributed at hotels and holid... ps, and would no doubt find their way t... parts of the country as well as provid... ome basic entertainment information for th... aying on the Island.

The ... printing was done in a form of P.S. ... st off to see this week's film at the Odeon. ...

Bookshop displays

B. I... ppock, Odeon, Liverpool, had good displays ... his bookshop for "On The Beach." Over 1... operated and each contained stills and full fil... d theatre credits. Other trader displays w... with music dealers and a P.A. van, placarde... with posters, made a city tour.

At the Regal, Aberdeen, **J. Laing** had a good

Surprise item or the Minors Club at the Savoy, Teddington, recently was the presentation of the Lyons Maid Road Race Cup to 14-year-old Geoffrey Gregan of Teddington. The cup, won at the Schoolboys' Own Exhibition, was presented by Russell Boorer, Lyons Maid cinema and multiples supervisor (right). Also in the picture is A. W. J. Mobbs, manager of the Savoy

The Showman commends . . .

ALLGOOD, J. V., Empire, Mansfield: Third Man On The Mountain. **Alexander, R.**, Odeon, Bilston: The Devil's Disciple, The Five Pennies (2). **Anderton, R.**, Gaumont, Chester: Pillow Talk. **Amies, A. G.**, Broadway, Peterborough: The Heat of the Summer. **Abell, D. G.**, Odeon, Brighton: Happy Anniversary. **Affolter, L. M.**, Odeon, Crewe: The Horse Soldiers. **Ames, J. O.**, Odeon, Weybridge: Odds Against Tomorrow. **Amerena, P. C.**, Odeon, Ramsgate: Anatomy of a Murder, Beloved Infidel (2).

BOWER, C. F., State, Kilburn: Happy Anniversary. **Brown, J. A.**, Gaumont, Edinburgh: On The Beach. **Bedford, H.**, Gaumont, Derby: They Came To Cordura, On The Beach (2). **Bird, T. W.**, Gaumont, Whitley Bay: Doctor At Large. **Beetles, B. W.**, Odeon, Cheetham Hill: The King and I. **Baker, R. A.**, A/M, Hippodrome, Colchester: Desert Mice, The Shakedown (2). **Baxter, F.**, Picture House, Leicester: The Girl Rosemarie. **Bignell, A. W.**, Odeon, Redhill: On The Beach. **Bishop, D. R.**, Playhouse, Guildford: Journey to the Centre of the Earth. **Bennett, R. W.**, Gaumont, Nottingham: Desert Mice. **Baker, P. H.**, Odeon, Portsmouth: The Crimson Pirate. **Brinley, L. J.**, Gaumont, Exeter: Babette Goes to War. **Bromley, E.**, Gaumont, Oldham: The Horse Soldiers. **Blease, G. B.**, Odeon, Bolton: The Horse Soldiers. **Brissenden, F. E.**, Gaumont, Dover: The Shakedown.

CRISP, A. G., Odeon, Southend: A Touch of Larceny, Happy Anniversary, The Battle of the Sexes (3). **Channing, T.**, Gaumont, Middlesbrough: The Shakedown. **Conway, C. D.**, Odeon, Hereford: The Wonderful Country, They Came To Cordura (2). **Cockburn, R. C.**, Odeon, Skipton: The Five Pennies. **Cheepen, M.**, Astoria, Old Kent Road: Journey to the Centre of the Earth. **Crook, T. W.**, Casino, Liverpool: The Best of Everything. **Carter, E. C.**, Gaumont, Dagenham: Operation Petticoat. **Cross, P. A.**, Odeon, Shirley: The Five Pennies. **Clarke, D.**, Odeon, Derby: Press publicity. **Carey, D. P.**, A/M., Odeon, Portsmouth: Jazzboat. **Court, H. J.**, Gaumont, Portsmouth: Our Man In Havana. **Coe, D. J.**, A/M., Ritz, Southend: Beloved Infidel. **Cook, R. L.**, Odeon, Middlesbrough: They Came To Cordura. **Craig, B. I.**, Odeon, Cardiff: Man of the Moment. **Chappelow, J. M.**, Odeon, Colindale: The Jayhawkers. **Crawley, V. A.**, Odeon, Sevenoaks: Anatomy of a Murder. **Campbell, H.**, Ritz, Southend: Too Young to Love, The Shakedown, Our Man In Havana, Date At Midnight (4). **Chantrey, G. M.**, Odeon, Glasgow: Stage show, Anatomy of a Murder (2). **Cane, P.**, A/M., Odeon, Southsea: Our Man In Havana. **Clark, J. D.**, Majestic, Leeds: Jazzboat. **Carter, P. S.**, Regal, Edmonton: Happy Anniversary. **Coppock, B. L.**, A/M., Odeon, Liverpool: On The Beach. **Crane, G. V.**, Odeon, Norwich: Our Man In Havana. **Close, C. C.**, Gaumont, Bristol: On The Beach.

DEACON, V. H., Gaumont, Coventry: Beloved Infidel. **Ditcham, C. T.**, Odeon, Kingston: Odds Against Tomorrow. **Dunbar, R. A.**, Academy, Brighton: Anatomy of a Murder. **Dickinson, J. F.**, Odeon, Rochdale: The Horse Soldiers. **Downes, R. H.**, Gaumont, Birkenhead: Desert Mice. **Donkin, W. T.**, Odeon, Motherwell: The Wonderful Country. **Dawson, A. E.**, Odeon, Darlington: The Horse Soldiers. **Dilks, G.**, A/M., Gaumont, Leicester: Babette Goes to War. **Dracott, C. H.**, Odeon, Liverpool: Anatomy of a Murder. **Dawson, G. V.**, Odeon, Worthing: Happy Anniversary.

ELCOCK, G. P., Odeon, Deal: Career. **Evans, R. T.**, Gaumont, Shepherds Bush: Public relations.

FAIL, D. P., Gaumont, North Shields: I Want To Live, This Earth Is Mine, Follow A Star (3). **Fairs, H. R.**, Empire, Aldershot: The Horse Soldiers, They Came To Cordura (2). **Frankland, D. G.**, Odeon, West Hartlepool: Children's club. **Field, F. J.**, Odeon, Barrow: The Bridal Path. **Fenner, J. B.**, Odeon, Bradford: Look At Life. **Frisby, E. H.**, Empire, Coventry: The F.B.I. Story. **Frewin, G. D.**, Gaumont, Rochester: The Navy Lark. **Fisher, J. B.**, ABC, Hull: Pathe news. **Francis, M. B.**, A/M., Gaumont, Bromley: Operation Petticoat. **Firman, S. A.**, Odeon, Hatfield: Public relations, Stage show (2). **Fletcher, K. C.**, Odeon, Horsham: Anatomy of a Murder. **Fairs, H. R.**, Empire, Aldershot: On The Beach. **Farmer, R.**, Gaumont, St. Albans: The Jayhawkers. **Fountaine, F. J.**, Odeon, Nottingham: Look At Life, Beloved Infidel, Pillow Talk (3).

GOWER, J. E., A/M., Gaumont, Wolverhampton: The Shakedown, Stage show (2). **Gasper, K. J.**, Odeon, Hornchurch: On The Beach, Operation Petticoat (2). **Gent, H.**, Hippodrome, Liverpool: Desert Mice. **Greaves, W. L.**, Gaumont, Dudley: The Best of Everything. **Gaukrodger, J.**, Odeon, Rotherham: The Horse Soldiers. **Gordon, R. E.**, Odeon, Llanelly: They Came To Cordura. **Goulding, J.**, Odeon, Southall: Operation Petticoat. **Grant, I.**, A/M., Astoria, Streatham: Anatomy of a Murder. **Gilchrist, B.**, Gaumont, Carlisle: Libel. **Gibson, J.**, Parade, Dennistoun: The Five Pennies. **Glasgow, J. G.**, Odeon, Wembley: Happy Anniversary. **Green, J. A.**, Birmingham: South Pacific, Theatre publicity (2).

KINE.-MGM £600 SHOWMANSHIP CONTEST

Frogmen helped with 'Mary De re'

THE Sub Aqua Club co-operated with assistant manager **B. Baron** when he exploited "The Wreck of the Mary Deare" at the Ritz, Bradford.

The club arranged presentations of equipment in the theatre vestibule and in their own headquarters. Specially compiled leaflets were printed at no cost to the theatre and distributed by the club members who attended several sports shops in the area.

A frogman toured the busy sections of the town publicising playdate.

Extra quads were posted and box-office cards sent to hotels, clubs, etc.

Another campaign for "The Wreck of the Mary Deare" was submitted by manager **A. Heaton** of the Regal, Darlington.

The *Northern Dispatch* co-operated by running the children's colouring competition and also dedicated their main window to the film.

A composite page appeared in the paper and was a good effort.

Heralds were distributed at NAAFI and servicemen's canteens at Catterick Camp and Middleton St. George RAF Station.

Overprinted paper bags were used by confectioners.

Several window tie-ups were linked with the book of the film and underwater equipment.

The opening night was presented on a grand scale with local dignitaries, including the Mayor and Mayoress of Darlington, attending.

Student displays

The Oldham School of Art helped to publicise "The Naked Maja" at the Odeon, Oldham.

Manager **G. W. Granfield** writes that the students displayed many of their own paintings in an exhibition staged in the theatre foyer during the week preceding playdate.

Two students spent their evenings painting a modern interpretation of "The Naked Maja" which created a great deal of interest in playdate.

From **J. Burns-Moyes** of the Odeon, Swiss Cottage, comes a photograph of his striking front-of-house display for "Libel."

The theatre has a wide frontage which was emphasised with an under canopy streamer carrying title with star names on either side with panels masking the outer uprights. Meanwhile the front of the canopy carried a teaser line. The overall effect was neat and striking.

Assistant manager **D. W. Rutter** sends a campaign for "The House Of The Seven Hawks" carried out at the Odeon, Southampton.

Bookmarks were used by newsagents and libraries during the week before playdate. Many local shops used overprinted bags for their sales.

An art exhibition was staged by manager **T. W. Bird** for the screening of "The Naked Maja" at the Gaumont, Whitley Bay. This consisted of works by local artists which were presented in the theatre foyer during the week of playdate.

Illustrations

Another good display featured a giant artist's palette and brushes which contained illustrations of some of the world's greatest paintings of beautiful women.

Miscellaneous windows were obtained for theatre publicity; a letter of endorsement was mailed to the discriminating type of patron; pictorial quads were sited in special situations.

To capture the mood of the film, particular attention was given to the type of m played over the non-sync prior to the trail nd the film.

For the screening of "It Started Wi Kiss" at the Odeon, Wolverhampton, manage J. Felton arranged a street stunt in conjunct with a pram shop.

A perambulator and a life-size doll e bor- rowed and a member of the staff, dr d as a children's nurse, wheeled these around town. Credit cards were prominently displaye nd the entire stunt created a good deal of ntion. Additional press space was inserted in *Wolverhampton Chronicle.*

Newsboard

An animated newsboard was used by manager **H. N. Minnican** of the Gaumont, Sunderland, for advance publicity for "The Naked Maja."

Several book tie-ups resulted from the Pan national promotion. Other windows were linked with artist and photographers' materials.

The Principal of the Sunderland College of Arts, and his wife, along with other notable celebrities in the world of art, were invited to the opening night performance. This received favourable mention in the local press.

A "News and Views" board contained promotion editorial and press stills of "It Started With A Kiss" at the Gaumont, Falkirk. This commenced the campaign submitted by manager **A. W. F. Wall.** The unit was later boosted by the addition of a display including quads, stills and artwork.

A thousand bookmarks were placed with libraries; personal letters were mailed to factories, suggesting block bookings; shop tie-up cards were sited locally and the editors of the *Falkirk Mail* and *Grangemouth Advertisers* agreed to publish editorial and scene blocks.

When a cinema makes an effort for cha ies no reward is expected so this token o ap- preciation from the Guide Dogs for the ind Association must have been a very ple ant surprise for the Odeon, Stockton, child en's club and manager B. Goldthorpe

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RELIEF manager, London area, from June to September inclusive; £14 p.w. and expenses; five-day week.—N., Box 638, Kinematograph Weekly.

WANTED: dynamic go-ahead salesman for London Branch of progressive major renter. Only top men need apply, own staff advised.—J., Box 634, Kinematograph Weekly.

EXPERIENCED AND RELIABLE SECOND OPERATOR WANTED. GROSS WAGE £10.—APPLY AT ONCE FOR INTERVIEW, RITZ CINEMA, POTTERS BAR, MIDDX. TEL.: 3819.

PUBLICIST required for Major British Film Distributors. Ex-managerial personnel would be considered.—I., Box 633, Kinematograph Weekly.

PROJECTIONIST required for key West End cinema with experience of Magnetic Cinemascope equipment.—G., Box 631, Kine Weekly.

THIRD Projectionist.—Apply Cameo Poly Cinema, Regent Street, W.1.

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700 Cinema Seats required. Must be designed for super comfort, condition secondary.—B., Box 626, Kinematograph Weekly.

WANTED: cinema chairs for raked floor. 20in. centres, colour red, first-class condition. Also glazed quad poster frames.—Malkinson, 70, St. Andrew's Drive, Skegness.

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SMALL freehold cinema, Essex, for sale or lease. CinemaScope and modern equipment. Suitable owner-manager.—H., Box 632, Kine Weekly.

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RENTERS' NEWS

—continued from page 15

in the title role, and Charles Korvin, is a drama set in Spanish California, with Zorro helping to put down a revolution organised by a renegade out to seize power.

The screening will be preceded by "Gala Day at Disneyland," in which audiences tour the fabulous pleasure park.

Saturation orders for Rank's wedding film

SO MANY requests have been received for RFD's Royal Wedding colour film, "Wedding In Springtime," that no more home orders can be accepted for the release week of May 9.

"The picture will be shown in almost every town and city in the country and more orders are flooding in every day," says Harold Boodson.

Plans have been made to fly out a copy of The Rank Organisation's colour film of the Royal Wedding to Princess Margaret and Antony Armstrong-Jones for screening aboard the honeymoon yacht Britannia.

The film, "Wedding in Springtime," will mark the biggest scale coverage of a Royal occasion since The Rank Organisation made its colour film of the Queen's coronation.

Arrangements have been made for copies to be flown abroad simultaneously with the film's release in cinemas at home on Monday, May 9.

'The Hand' gets a West End run

BUTCHER'S FD has arranged a West End run for "The Hand," which stars Derek Bond, Ronald Leigh Hunt and Reed de Rouen and was directed by Henry Cass.

The picture goes into the London Pavilion tomorrow (Friday). General release details will be announced shortly.

Anglo sets release of 'Goliath'

ANGLO'S Eastman Color and wide-screen picture "Goliath," starring Steve Reeves and Bruce Cabot, begins ABC release on June 6.

Another Anglo Eastman Color picture, "Peeping Tom" also goes on ABC release—on May 23.

'Two-Way Stretch' is in the money again

BRITISH LION'S "Two-Way Stretch" took more money in three days at the Theatre Royal, Manchester, than many films have taken in a week. This is the latest chapter in the film's success story.

The picture, which has been doing excellent business throughout the country, stars Peter Sellers.

PARAMOUNT CONVENTIC

—continued from page 15

filming Tennessee Williams's "S mer and Smoke," starring Laurence Harvey a Geraldine Page, with Peter Glenville directing Wallis will also make "The Sons of Katie E a big-scale western, this year.

The production team of William berg and George Seaton will start "The unterfei Traitor" in Germany this summer, William Holden and Lilli Palmer starred. r future productions for Paramount inclu "Night Without End," to be written for th creen by Eric Ambler; "The Hook" and rnet de Bal," with John Michael Hayes the sc n-writer.

Suspense

Alfred Hitchcock will produce and rect the tentatively titled "Village of Stars," a new suspense novel of international importan . Hitchcock has a top male star set whose nam will be announced when the master of suspen returns from his world tour.

Richard Shepherd and Marty Jurow will produce Truman Capote's "Breakfast at Tiffany's," with the screenplay to be written by George Axelrod. Henry and Phoebe Ephron, writer-producer team, will make Max Catto's "Melody of Sex" and "Run for Your Life." Norman Taurog will produce and direct "The Slender Thread."

"My Geisha," starring Shirley MacLaine, will be made in Japan this autumn from a Norman Krasna screenplay, with Steve Parker the producer. Bryan Foy will produce "The Big Boston Robbery" and another picture about a women's prison in which he will introduce several new faces.

Jerry Lewis will produce and star in "The Ladies' Man."

Shooting

Paramount productions now before the cameras are Hal Wallis's "All in a Night's Work," starring Dean Martin and Shirley MacLaine, with Joseph Anthony directing; Wallis's "G.I. Blues," starring Elvis Presley and Juliet Prowse, directed by Norman Taurog; Ray Stark's "The World of Suzie Wong," starring William Holden and Nancy Kwan, with Richard Quine the director. Perlberg-Seaton's "The Pleasure of His Company," starring Fred Astaire, Debbie Reynolds, Lilli Palmer and Tab Hunter, was halted by the actors' strike and will be completed in the autumn.

UNIONS CUT

—continued from page 3

situation and deplores the tendencies of many employers to under-value certain grades of employment and thus create unjustified differentials between various rates of salaries and wages."

The motion recommends that the NEC instigate an inquiry into these circumstances, on the lines pursued by the Guillibaud Railway Pay Committee.

Two NEC motions deal directly with television. One states that workers in commercial television are entitled to an additional share of the "excessive profits" made by the commercial companies: the other calls for the government to appoint a Royal Commission to take the views of all concerned before authorising a Third Television Network.

Among the branch motions is one from Glasgow Cinemas calling on the NEC "to use its best endeavours with the government and the employers to set up a committee of inquiry to investigate the profit and costs of film production: the cost and overheads of film distribution and the profits and overheads of film exhibition."

It further asks that a similar resolution be placed on the agenda of the forthcoming TUC congress and Labour Party conference.

Birkenhead branch proposes that the NEC approaches the CEA with an occupational pension scheme, and also believes that, by extending the powers of the National Film Finance Corporation, or other suitable methods, the State should acquire a cinema circuit equal in size and booking power to any of the main circuits.

From Morecambe comes a resolution instructing the NEC to initiate a national petition urging the government to repeal the "iniquitous" Sunday Entertainment Levy.

West End Projectionists feel that the time has now arrived for the wages and working conditions of London's West End cinemas and other special presentation cinemas throughout the country to be negotiated separately.

Throughout the conference, which will last for four days, delegates will be addressed by a number of guest speakers.

Among those who have accepted invitations are Ralph Bromhead, chairman of the CTBF; Col. S. K. Lewis, director of Public Relations for ABC; Harold Wilson, M.P.; Edward Heath, M.P., Minister of Labour and National Service; Sir David Webster, general administrator, Royal Opera House, Covent Garden; Sir Robert Fraser, Director General, ITA; George Elvin, general secretary of ACTT and secretary of the FFU: Morgan Phillips, secretary to the Labour Party: Hugh Gaitskell, M.P., leader of the opposition: Claude Bartlett, chairman of the General Council of the TUC.

TRADE SHOWS

LONDON

May 9:

Wedding in Springtime. Rank. Own Theatre 10.30 a.m.

May Wedding. Warner-Pathe. Corner Theatre. Soho Square. 11.30 a.m. (Repeat at 2.30 p.m., 3.30 p.m., 4.30 p.m.)

A Terrible Beauty. United Artists. London Pavilion. 3.40 p.m.

The Hypnotic Eye (X). Warner-Pathe. Own Theatre. 11 a.m.

The House of Intrigue. Archway. Hammer. 2.30 p.m.

Sons and Lovers: Thousand Smile Check-up (short). 20th Century-Fox. Rialto. 10.30 a.m.

May 10:

The Challenge (A). Rank. Own Theatre. 10.30 a.m. and 2.30 p.m.

Five shorts (Crane Island; The Modern Prospector; Australian Diary No. 110; Fishermen; Balloons and Spinifex). MGM. Own Theatre. 10.30 a.m.

Rififi and the Women (X). Regal. Hammer. 10.30 a.m.

May 12:

Gun Fever. United Artists. Own heatre. 10.30 a.m.

MANCHESTER

May 10:

Rififi and the Women (X). Regal. heatre Royal. 10.45 a.m.

May 12:

Gun Fever. United Artists. Odeon. 10 a.m.

May 13:

Killer's Cage. British Lion. Odeon. 10 a.m.

LATE EXTRAS (LONDON)

May 5:

The Professionals (U). Anglo Amalg nated Hammer. 10.30 a.m.

May 11:

Five shorts (New Day; Wolf Hounded; I Good Heart; Little Bo-Bopped; The Va ouver Story). Columbia. Own Theatre. 2 p.m

Justice and Caryl Chessman (X). Orb. C luloid. 10.30 a.m.

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KINE Booking Guide

TRADE SHOW OFFERS—APRIL, 1960

	Regd. No.	Renter	Running Time (min.)	Certificate	Length (feet)	Stars	Box-Office Angle	"Kine." Review	Release Date
†ALL THE BALS OUNG CANNI-	F. 25171 ...	MGM ...	122	A	10,990	Natalie Wood ... Robert Wagner George Hamilton	Romantic melodrama. Ticklish top-liner (C)	April 14	May 9
*AND W SHALL WEEP	Br./E. 25173	Rank	65	A	5,872	Ruth Dunning ... Richard O'Sullivan Max Butterfield	Taut domestic melodrama. Good quota "second" (C)	April 7	April 18
*BEYON URTAIN ...	Br./E. 25183	Rank ...	88	U	7,911	Richard Greene ... Eva Bartok Marius Goring	Adventure melodrama. Reliable British "programmer" (C)	April 21	May 2
CAUGH E NET	Br./E. 25176	CFF	64	U	5,770	Joanna Horlock ... James Luck Anthony Parker	Children's adventure story. Good children's matinee booking (CC)	April 21	—
*†CIRCUS RRORS	Br./E. 25185	Anglo Amalgamated	91	X	8,234	Anton Diffring ... Erika Remberg Yvonne Monlaur	"Big Top" thriller. Cast-iron British box-office blood curdler (NC)	April 7	June 27
*CLIMB E WALL ...	———	New Realm ...	64	U	5,874	Jack Jackson ... Russ Conway Cherry Wainer	Musical jamboree. Good British star novelty attraction (C)	April 14	—
*CONE OF LENCE	Br./E. 25346	British Lion ...	92	U	8,254	Michael Craig ... Elizabeth Seal Bernard Lee	Civil aviation melodrama. First rate British booking (C)	April 21	May 23
CONFESSIONS OF A COUNTER-SPY	F. 25182 ...	Columbia ...	92	U	8,320	Ernest Borgnine ... Kerwin Mathews Colleen Dewhurst	Espionage melodrama. Good "double bill" (C)	April 21	June 13
CRIMSON KIMONO, THE ...	F. 25150 ...	Columbia ...	81	A	7,319	Victoria Shaw ... Glenn Corbett James Shigeta	"Who-dunnit." So-so "second" (C)	April 7	April 25
*DANGER TOMORROW ...	Br./E. 25191	Anglo Amalgamated	60	A	5,492	Zena Walker ... Robert Urquhart Rupert Davies	Crime melodrama. Good quota "second" (C)	April 21	—
DRUM CRAZY—THE GENE KRUPA STORY	F. 25181 ...	Columbia ...	99	A	8,908	Sal Mineo ... ... Susan Kohner James Darren	Musical melodrama. Very good "double bill" (C)	April 21	June 13
ENEMY GENERAL, THE ...	F. 25195 ...	Columbia ...	75	U	6,709	Van Johnson ... Jean-Pierre Aumont Dany Carrel	World War II melodrama. So-so "second" (C)	April 28	May 9
GUNS DON'T ARGUE	F. 25187 ...	Rank	63	A	5,712	Myron Healy ... Jean Harvey Richard Crane	Crime melodrama. Reliable "second" (C)	April 21	—
GUERILLA GIRL	F. 25168 ...	20th Century-Fox	81	A	7,314	Helmut Dantine ... Marianna Irene Champlin	Political and romantic post-World War II melodrama. Definitely not recommended (C)	April 14	—
†IL CAPITANO	F. 25193 ...	Gala	90	U	8,186	Vittorio de Sica ... Folco Lulli Helene Remy	Wartime comedy. Excellent light fare for specialised audiences (C)	April 28	—
IRRESISTIBLE	F. 25192 ...	Gala	98	U	8,891	Marisa Allasio ... Maurizio Arena Renato Salvatori	Rollicking farcical comedy. Passable offering for unexacting specialised audiences (C)	April 28	—
JULIE THE REDHEAD	F. 25162 ...	Miracle ...	92	A	8,320	Pascale Petit ... Daniel Gelin Rene-Louis Lafforgue	French comedy drama. Acceptable art house "double bill" (C)	April 14	—
*LEAGUE OF GENTLEMEN, THE	Br./E. 25179	Rank	116	A	10,440	Jack Hawkins ... Nigel Patrick Richard Attenborough	Suspense melodrama. Excellent British general booking (C)	April 7	April 18
LITTLE SAVAGE, THE	F. 25169 ...	20th Century-Fox	78	U	7,066	Pedro Armendariz Christiane Martel Robert Palmer	Period adventure comedy melodrama. Unabashed kids' matinee fare (C)	April 14	—
†LUNCH ON THE GRASS ...	——	Mondial ...	91	X	8,190	Paul Meurisse ... Catherine Rouvel Fernand Sardou	French clinical satirical comedy. Light fare strictly for art houses (NC)	April 14	—
MARIE BRE	F. 25124 ...	Mondial ...	102	A	9,220	Danielle Darrieux Bernard Blier Robert Dalban	Resistance who-dunnit. First-rate specialised audience booking (NC)	April 21	—
MOUNT OAD, THE ...	F. 25172 ...	Columbia ...	102	U	9,201	James Stewart ... Lisa Lu Henry Morgan	World War II melodrama. So-so star booking (C)	April 21	June 6
ONE F AY	F. 25161 ...	Grant National	42	U	3,850	Commentary by E. V. H. Emmett	Natural history featurette. Good "second" (CC)	April 7	—
*OPER UPID	Br./E.25151	Rank	65	U	5,832	Charles Farrell ... Avice Landon Wallas Eaton	Diamond-cut-diamond comedy. Fair average quota "second" (C)	April 7	April 18
PAY	F. 25145 ...	Grand National	64	A	5,951	Ed Nelson ... John Brinkley Pat George	Pint-size "cops and robbers." Usable tough joint "second" (C)	April 7	—
*†PEEPI	Br./E. 25167	Anglo Amalgamated	107	X	9,789	Carl Boehm ... Moira Shearer Anna Massey	Psychopathic thriller. First-rate British "shocker" (NC)	April 7	May 16
†TOBY	——	Disney... ...	96	U	8,607	Kevin Corcoran ... Henry Calvin Gene Sheldon	Period "big top" melodrama. Very good family and kids' holiday fare (CC)	April 7	July 11
UNTA OMEN	F. 25163 ...	E. J. Fancey ...	51	U	4,633	Dana Wilson ... Mort Thompson	Jungle extravaganza. Small hall "novelty" booking (C)	April 7	—
VERSA	——	Mondial ...	158	A	14,220	Sacha Guitry ... Michelene Presle Claudette Colbert	Historical extravaganza. Outstanding specialised audience booking (C)	April 21	—
VISIT MALL PLANET	F. 25197 ...	Paramount ...	85	U	7,698	Jerry Lewis... ... Joan Blackman Fred Clark	Supernatural comedy. Reliable star light booking, especially for the masses and family (C)	April 28	June 6
†WAKE IEN IT'S OVER...	F. 25190 ...	20th Century-Fox	124	U	11,294	Ernie Kovacs ... Margo Moore Dick Shawn	U.S. Air Force comedy. Good star light booking (C)	April 21	May 16
WHO V AT LADY ...	F. 25180 ...	Columbia ...	114	U	10,227	Tony Curtis ... Janet Leigh Dean Martin	Haywire romantic comedy. Capital star light booking (C)	April 21	May 16
*ZOO B	Br./E. 25184	Rank	59	U	5,311	Gerard Lohan ... Angela Baddeley Maurice Kaufmann	"Children's hour" comedy drama. Kids' matinee quota (CC)	April 21	—

Excellent for Children. (C) Suitable for Children. (NC) Not for Children.

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